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HAMILTON PLACE TASK FORCE

DECEMBER 1990



HAMILTON PLACE TASK FORCE

INDEX

- A. EXECUTIVE SUMMARY AND LETTER OF TRANSMITTAL
- B. THE RECOMMENDATIONS
- C. THE REPORT
 - 1. THE MANDATE
 - i. Mandate of the Task Force
 - ii. Mandate of Hamilton Place
 - 2. HISTORICAL PERSPECTIVE
 - i. Original Incorporating Documents
 - ii. Historical Comments from Various Sources
 - iii. Financial Perspective
 - 3. RENTAL RATES
 - i. Performance Facilities
 - ii. Office and Other Space
 - 4. PROGRAMMING, MARKETING AND SCHEDULING
 - 5. GOVERNANCE OF HAMILTON PLACE
 - 6. FINANCIAL ANALYSIS AND ECONOMIC IMPACT
 - i. Financial Results and Allocation of HECFI charges
 - ii. Event Charges
 - iii. IATSE Issues
 - iv. Musicians Guild Guarantee
 - v. Determination of Economic Impact on the Community
 - 7. FACILITY USE
 - i. Great Hall
 - ii. Studio Theatre
 - iii. Piano Nobile
 - iv. Office Space
 - v. Meeting Rooms/Reception Areas
 - vi. Storage Space
 - vii. Rehearsal Space
 - 8. FOOD AND BEVERAGE
 - 9. CO-PROMOTIONS AND OTHER CO-OPERATION WITH HAMILTON PLACE
 - 10. HAMILTON PLACE AND FUNDING FOR THE PERFORMING ARTS
 - i. Examination of the Mandate
 - ii. Consequences for the Future of Hamilton Place
 - iii. Funding for the Performing Arts

EXECUTIVE SUMMARY AND LETTER OF TRANSMITTAL OF THE REPORT OF THE
HAMILTON PLACE TASK FORCE

**Members of the Board of Directors of the Hamilton
Entertainment & Convention Facilities, Inc.**

The Task Force was created in May of 1990 by the Board of Directors of the Hamilton Entertainment & Convention Facilities, Inc. Since its creation the members of the Task Force have met at least twice a month to deliberate on the mandate of Hamilton Place, the future for the Hamilton Place Theatre facilities, and the consequences that these issues have on funding for the performing arts in the Region. Membership of the Task Force was determined by the Board of HECFI and included a broad representation of users, the owners and key advisors to the Hamilton Place facilities. As might be expected in such a diverse group, the meetings were at times heated and the debate was intense. Individuals had responsibility to not only the organizations they represented, but also the broader community of the citizenry and taxpayers of the City and the Region.

What emerged from the deliberations of the Task Force, however, was a **clear sense of passion** for the vital role that the Hamilton Place Theatre has taken and must in the future take with respect to the performing arts in our community. Perhaps the most important element which emerged, however, was the recommendation of the Task Force membership for acceptance of the report as submitted herewith.

The contents of the attached documents include: first, this executive summary and letter of transmittal; second, a summary of the key recommendations of the Task Force; and finally, the body of the report. The report itself builds from basic principles and leads the reader to what the Task Force feels are inescapable conclusions. In summary, those conclusions are:

1. Hamilton Place Theatre facilities are in significant need of a "rebirth".
2. The present governance of Hamilton Place will not be capable of effecting such a rebirth.
3. The Hamilton Place Theatre facilities are the key not only to the maintenance of our currently vibrant arts community, but also to its expansion.

4. An investment in the arts, including support for the Hamilton Place Theatre facilities, is one of the best investments the municipality can make in terms of positive economic benefits generated within our community.
5. As the image of the Hamilton Place Theatre facilities has deteriorated so dramatically in the last half decade from the heights achieved in the 1970's and early 1980's, it will be necessary for the municipal levels of government to invest in the "rebirth" of the facility. This will require increased levels of financial support to the Hamilton Place Theatre facilities and community based arts organizations for the next three to five years.
6. Thereafter, while levels of support may be permitted to decline modestly, in order to ensure the quality of product offering does not again deteriorate (and the image of Hamilton Place and the arts in Hamilton decline as a result), funding for both the Hamilton Place Theatre facilities and the performing arts must remain reasonably constant. That constancy must be measured in terms of **constant** not current dollars. In other words, inflation **must** be taken into account with an investment in the arts as with any investment.

This report is respectfully submitted to the Board of HECFI in the sincere hope that it is acted upon in a positive and decisive fashion for the benefit not only of the arts in our community, but also the citizens and taxpayers who will, in the final analysis, be the true beneficiaries of that investment.

Yours sincerely,

Paul R. Jaggard, C.A.
Chairman

Hamilton, Canada
December 14, 1990

THE RECOMMENDATIONS OF THE REPORT OF THE HAMILTON PLACE TASK FORCE

Set out below for easy reference are the principal recommendations of the Hamilton Place Task Force. The recommendations are referenced to the section of the report in which they are to be found. The reader is directed to the body of the report for the logic behind the individual recommendations.

1. THE MANDATE

The mandate of Hamilton Place is to provide the highest quality facilities and services to its users and audiences, recognizing the need for accessibility at reasonable prices and charges.

These facilities and services are to be managed with the object of providing to its audiences balanced performing arts entertainment and educational activities of high quality, representing the total spectrum of arts and entertainment with the broadest possible audience appeal.

The management of Hamilton Place must be based on sound business and financial management principles, cognizant that assumption of reasonable risks will be necessary if the facility is to properly serve its large and diverse audience needs. The facility and its services must be managed bearing in mind that Hamilton Place was erected to serve as a cultural hub for the Region. As a result, Hamilton Place must strive to foster and develop the local arts community with the consequent impact on its ability to operate as a fully-booked professional facility. Hamilton Place should endeavour to develop a partnership role with local presenting arts organizations where appropriate.

In order for Hamilton Place to provide balanced programming and foster a vibrant local arts community, it is explicitly recognized that the operation of Hamilton Place will of necessity require annual municipal contribution.

3. RENTAL RATES

- As a general rule, there should be one market determined rate structure for all Hamilton Place rentals: Great Hall, Studio Theatre, office and storage space and meeting rooms.
- A performance space rental charge would be considered a "flat rate" with no additional percentage of gross sales applied to determining the composite rate.
- In situations where Hamilton Place Great Hall or Studio Theatre has been rented on a long-term basis but is "dark" because of a gap in performance schedules and Hamilton Place management is able to double-book the space during that "dark day", a rental adjustment would be made to the original rentee.

- A review should be made to determine if it is appropriate to charge the full daily rate on "dark days" between performances to local arts groups as the theatre facilities are not subject to wear and tear, electrical utilization, clean up, etc.

4. PROGRAMMING, MARKETING AND SCHEDULING

- Guidelines should be established to describe and communicate to all affected parties exactly what the scheduling needs are to achieve comprehensive and balanced programming in the Hamilton Place facility.
- These guidelines should be developed in conjunction with the users of Hamilton Place (both local not-for-profit cultural groups and external impresarios).
- Management of Hamilton Place should select four or five weeks from the period running from September 1 through to May 31 during which Hamilton Place management will have exclusive use of and responsibility for utilizing the Hamilton Place facilities.
- Given the current booking of the facilities, such a plan should be formally commenced in two years' time (although, where possible without scheduling conflicts, the plan should be implemented immediately).
- Any one of these exclusive use periods should not exceed two consecutive weeks.
- The affected local arts organizations should be advised when discussions take place with outside impresarios or others wishing to use the Hamilton Place facility during times that are pre-booked or reserved. If possible, "rebooking" or "double use" of the facility should be contemplated by both management of Hamilton Place and the affected local arts organization.
- Once the pre-scheduled weeks are determined for the exclusive use by Hamilton Place management, a rational and reasonable plan should be developed for the use of those weeks. This plan should be formalized into a long term plan developed with a view to repositioning Hamilton Place at the pinnacle of the arts and entertainment sector in Hamilton.
- The long term plan should be reduced, on an annual basis, to an annual business plan by management of Hamilton Place to be approved by a "Vision Sharing Committee" before being presented to the Board of HECFI.

5. GOVERNANCE OF HAMILTON PLACE

- HECFI should reconstitute the Hamilton Place Committee.
- The Hamilton Place Committee membership would include liaison representatives from: the general public and business community; the HECFI Board; the Department of Culture & Recreation; the Council of the Corporation of the City of Hamilton; the Arts Advisory Sub-Committee; the

Hamilton and Region Arts Council; and, major users of Hamilton Place, including both community-based arts organizations and outside impresarios.

- The position of Artistic Director of Hamilton Place should be established to address the unique needs of Hamilton Place in the areas of programming, scheduling, marketing and image building.
- The job description for the position of Artistic Director would include recognition of these unique needs of the Hamilton Place facilities as well as a need to facilitate effective communication with HECFI in shared management areas (facility management and general administration). That job description shall be substantially in the form of Exhibit 5.1.
- The search committee for the Artistic Director of Hamilton Place will be the Hamilton Place Committee which shall recommend to the Board of HECFI concerning their selection. The Hamilton Place Committee shall also perform the annual review of the Artistic Director and recommend on terms for contract renewal or termination.

6. FINANCIAL ANALYSIS AND ECONOMIC IMPACT

- Prior to imposition of substantial changes to event charges and prior to finalizing IATSE agreements, the Artistic Director of Hamilton Place and the Board of HECFI shall seek counsel from major users of the facilities.
- The necessity for the Musicians Guild guarantee should be reviewed with the next series of negotiations.

9. CO-PROMOTIONS AND OTHER CO-OPERATION WITH HAMILTON PLACE

- Hamilton Place management should seek to actively promote co-promotions and other co-operation with community arts organizations and capitalize on its role as a potential co-ordinating force within the performing arts community in the City and the Region.

REPORT OF THE HAMILTON PLACE TASK FORCE

1. THE MANDATE

i. Mandate of the Task Force

The mandate of the task force was set out in a meeting of the Board of Directors of Hamilton Entertainment and Convention Facilities Inc. held on May 18, 1990. That mandate statement reads as follows:

That a special task force be established to review the history and mandate of Hamilton Place Theatre.

The target date for completion of the task force is October 1, 1990 (to coincide with the city's and HECFI's budget preparation).

The delivery date was extended to November 1, 1990 at a special meeting of the Board of Directors of HECFI held August 22, 1990.

The first meeting of the Task Force was held Tuesday, July 24, 1990. At that meeting Paul Jaggard was elected Chairman of the Hamilton Place Task Force ("Task Force") and William Tidball, Vice-Chairman. Active members of the Task Force and their affiliation are set out below:

Gerry Davis, Finance Department, Regional Municipality of Hamilton-Wentworth
Christine Hamilton, Hamilton Geritol Follies
John Hammond, Hamilton & Region Arts Council
Jorgen Holgersen, Hamilton Philharmonic Orchestra
Paul Jaggard, Opera Hamilton
Peter Mandia, Theatre Aquarius
Chuck Renaud, Arts Advisory Sub-Committee
William Tidball, HECFI Board
Susan Worthington, Bach Elgar Choir
Cheryl York, Culture & Recreation Department, Corporation of the City of Hamilton

Alderman Henry Merling, Chairman, Hamilton Place and member of the HECFI Board, was also appointed to the Task Force, but attended only the initial meeting.

As noted above, the mandate of the Task Force was to "review the history and mandate". In deliberating on the scope permitted in that mandate statement, the Task Force concluded that it should take the broadest possible meaning of the word "review". Therefore, our undertaking was to extend beyond a plain statement of the mandate for the Hamilton Place facilities and a

summarization of historical evidence. Rather, the Task Force was to review and comment critically and constructively on the history, the present state and the future potential of the Hamilton Place facilities. As a consequence, the reader will note both critical and constructive comment under Tabs 3 through 9 on all relevant aspects of the facilities operation and management.

The Task Force recognized that in the final analysis, it was being asked by the HECFI Board to assist in analyzing what on the surface appeared to be large and increasing deficits attributable to the HECFI facilities, blame for which had been largely laid at the feet of Hamilton Place. If possible, we were to justify to the elected officials the continued financial support by the City to Hamilton Place as a consequence of the deficits. The Task Force reasoned that to merely comment on the mandate and the history of Hamilton Place would be of little assistance in resolving this matter as ultimately it was reflected as an apparent burden on the taxpayers of the City and the Region. It was concluded that the Task Force should in the final analysis address itself to the consequences inherent in the mandate to funding for both the arts and the entertainment facilities themselves and to proper day-to-day management and development and higher level direction of same. In addition it was felt that the economic justification for municipal support of arts and entertainment should be presented. These aspects are addressed under Tab 10 - "Hamilton Place and funding for the performing arts".

ii. Mandate of Hamilton Place

Members of the Task Force met regularly from late July through to the end of November. The first, and perhaps the major issue faced by the Task Force was to establish the mandate of the Hamilton Place facilities. The effort required to reduce the committee members' collective thoughts to a reasonably concise statement should not be understated as it consumed the majority of the time available in many of the meetings through August and September.

The Task Force reviewed the mandate of Hamilton Place as they perceived it was back in the early 1970's, as it is viewed today and as it should be viewed into the future if the facility is to remain relevant to the citizens of this region. Much of the background material supporting these

deliberations can be found under Tab 2 "Historical perspective" of this report. Broadly speaking, the balance of the report, Tabs 3 through 10, sets out the Task Force's view of the logical consequences to the facilities from adoption of the mandate.

It should be noted that in formulating the mandate statement, the Task Force attempted to be as cognizant as possible of the broader uses and users of the Hamilton Place facilities. The Task Force was conscious that the majority of its members represented local arts groups and that while those interests are important, they do not represent the sole justification for the City of Hamilton and the Region of Hamilton-Wentworth investing in the arts and, in particular, the performing arts, including the Hamilton Place facilities.

The mandate as adopted by the Task Force in its meeting of Wednesday, October 10, 1990 is as follows:

The mandate of Hamilton Place is to provide the highest quality facilities and services to its users and audiences, recognizing the need for accessibility at reasonable prices and charges.

These facilities and services are to be managed with the object of providing to its audiences balanced performing arts entertainment and educational activities of high quality, representing the total spectrum of arts and entertainment with the broadest possible audience appeal.

The management of Hamilton Place must be based on sound business and financial management principles, cognizant that assumption of reasonable risks will be necessary if the facility is to properly serve its large and diverse audience needs. The facility and its services must be managed bearing in mind that Hamilton Place was erected to serve as a cultural hub for the Region. As a result, Hamilton Place must strive to foster and develop the local arts community with the consequent impact on its ability to operate as a fully-booked professional facility. Hamilton Place should endeavour to develop a partnership role with local presenting arts organizations where appropriate.

In order for Hamilton Place to provide balanced programming and foster a vibrant local arts community, it is explicitly recognized that the operation of Hamilton Place will of necessity require annual municipal contribution.

2. HISTORICAL PERSPECTIVE

This section presents the principal founding documents setting out the "mandate" of Hamilton Place. Beyond that, it attempts to present, by reference to a selection of documents from the era in which the Hamilton Place Theatre was established, the historical perspective of that "mandate". The Task Force observes that the mandate for Hamilton Place has remained reasonably consistent since the early 1970's through to the current date. It is the position of the Task Force that the mandate which served the citizens of Hamilton and the Region of Hamilton-Wentworth so well in the first 17 years of the facility's existence should continue into the foreseeable future.

This segment of the report concludes with a highly summarized financial history of the Hamilton Place Theatre and municipal (city and regional) funding for the arts.

i. Original Incorporating Documents

Attached as exhibits are the following:

1. Exhibit 2.1 - Bill PR29 - 1972 being an act respecting the City of Hamilton and the establishment of the Theatre-Auditorium.
2. Exhibit 2.2 - Bill PR29 - 1982 being an act respecting the City of Hamilton - amending Bill PR29 - 1972.
3. Exhibit 2.3 - Bill PR34 - 1985 being an act respecting the City of Hamilton and the establishment of the Hamilton Entertainment and Convention Facilities, Inc.
4. Exhibit 2.3(a) - Bill PR67 - 1987 being an act respecting the City of Hamilton.

Section 4 of Exhibit 2.1 sets out the objects of the original corporation. Clearly, the individuals responsible for drafting the legislation have correctly phrased the objects in the broadest possible terms. Enabling legislation should be all encompassing rather than restrictive, the Board of Directors and the management of a facility are thereby able to provide the vision and scope definitions necessary for meeting those objects.

Bills PR29 of 1982 and PR67 of 1987 are included for sake of completeness.

Bill PR34 of 1985 is the enabling legislation which essentially rolled Hamilton Place into the newly created Hamilton Entertainment and Convention Facilities, Inc. along with the

Convention Centre and Copps Coliseum. Again, the objects of the corporation are set out (in section 3 of that Act) in the broadest possible terms and, to a large extent, adopt the wording of the original Hamilton Place enabling legislation.

ii. Historical Comments From Various Sources

The following exhibits are attached to provide the reader with an additional perspective on the historical background for the mandate:

1. Exhibit 2.4 - Extracts from preliminary programming guidelines prepared by Mrs. Marnie Paikin, under date of February 17, 1974 and a summary of Hamilton Place programming policy from incorporation through to 1979.
2. Exhibit 2.5 - Minutes of the Hamilton Place Performing Arts Corporation, Inc. September 27, 1972 to October 25, 1973.
3. Exhibit 2.6 - A selection of correspondence from 1971 pertaining to establishing Hamilton Place.
4. Exhibit 2.7 - Newspaper clippings with reference to Hamilton Place - October 25, 1985 to September 2, 1989.

These historical documents add historical credibility to the mandate of Hamilton Place. In our view, the mandate set out in this report in principle is consistent with the mandate for the Hamilton Place facility since its founding through to the date of this report.

The reason for including Exhibit 2.7 is not to be argumentative but rather to remind the Board of HECFI that the inclusion of Hamilton Place in HECFI was a contentious issue. The disparity of views arose not so much from the transfer of ownership of the facility, but rather from concern about the sensitivity HECFI management and its Board of Directors might have to the unique needs of the arts community. At the time, the arts community clearly recognized that the single greatest success Hamilton Place had achieved was its pivotal role in developing and fostering the continued existence of successful quality arts organizations - and it wanted that role to continue.

Reviewing recent articles, it may be concluded that the concerns of those who objected at the time of the "roll in" of Hamilton Place have, in part, been borne out:

1. What has been characterized as steadily escalating and out of control deficits of the Hamilton Place facilities have become an issue. Historically, while always subject to critical review, they never were an issue as those at the helm of Hamilton Place realized quite clearly that those deficits represented an investment in our community. The current highlighting of the Hamilton Place deficits is exactly what those who objected to the "roll in" feared would happen. Hamilton Place has become a scapegoat for overall HECFI deficits. In fact, nothing has changed, and in the immediately following section, the reader will note that the deficits of Hamilton Place at present levels are no higher and in fact are lower than those "investments" that have been made by earlier administrations.
2. As a consequence, the fundamental existence of Hamilton Place is at risk as is its ability to operate in an independent fashion in pursuit of its mandate.

One of the reasons for rolling Hamilton Place into the HECFI organization in 1985 was the expectation that management of the constituent HECFI facilities could be more efficiently implemented on a functional basis (marketing, finance, facilities management, etc.) than if the facilities continued to be managed as separate entities. It is perhaps this assumption which should be questioned at this time rather than the heavy handed criticism of the one component of the HECFI facilities that seems to have been living up to its mandate throughout its 17 year history.

iii. Financial Perspective

While additional financial analysis will be presented in Section 6 of this report, in this section the Task Force presents, on a summary basis, some interesting financial history of the net investment that the municipality (both the City and Region) has made in Hamilton Place and in the arts in general (many of whom are heavy users of the Hamilton Place facilities).

Exhibit 2.8 presents a summary of the net municipal funding requirement for Hamilton Place from its initial year, 1973, through to 1989. In **current dollars** the level of support granted by the municipality has generally demonstrated an upward trend. However, funding must be viewed, as it is in the business environment, in **real or constant dollars** (inflating dollars). What the Task Force has done is apply the services component of the implicit price index of gross domestic product (being a reasonable estimate of the rate of inflation attaching to arts related expenditures) to the current dollar expenditures for the years 1973 through 1989 to determine what the municipal funding requirement for Hamilton Place would have been if it were stated in **1989 constant dollars**.

When this is done, it is clear that the 1989 deficit at \$1.437 million is nowhere near the highest level of support the City has found within its ability to make over the last 17 years. In fact, in the facilities' first year of operation (a short year) \$1.444 million was required to support the Hamilton Place facilities. Reviewing this table the conclusion could be reached that the City of Hamilton has always recognized the importance of investing in the arts and the consequent continued investment support of Hamilton Place.

Exhibit 2.9 presents the Regional and City of Hamilton funding for performing arts organizations from 1976 to 1990. Again, the total of these levels of support have been converted to 1989 **constant dollars**. Again, the trend emerges. The City and the Region, while benefitting from the steadily improving reputations of its world class arts organizations, has been spending what in essence is a relatively constant sum by way of investment to get those returns.

In aggregate 1989 constant dollars, the City and Region, between support of Hamilton Place and that for the performing arts organizations, have invested as much as \$2.565 million in 1976 as against \$2.047 million in 1989.

BILL Pr29

2ND SESSION, 29TH LEGISLATURE, ONTARIO
21 ELIZABETH II, 1972

An Act respecting the City of Hamilton

Mr. McNIE

TORONTO

PRINTED AND PUBLISHED BY WILLIAM KINMOND, QUEEN'S PRINTER AND PUBLISHER

Bill 100

The Secretary of the Department of
the Environment and Planning

As the Secretary of the City of Hamilton

By Order

BILL Pr29

1972

An Act respecting the City of Hamilton

WHEREAS The Corporation of the City of Hamilton Preamble
deems it expedient to establish a corporation to maintain,
operate and manage the Theatre-Auditorium in the public
interest; and whereas it is in the public interest to implement
the objects of the Theatre-Auditorium Corporation; and
whereas the applicant hereby applies for special legislation for
such purpose; and whereas it is expedient to grant the
application;

Therefore, Her Majesty, by and with the advice and consent
of the Legislative Assembly of the Province of Ontario,
enacts as follows:

INTERPRETATION

1. In this Act,

Interpretation

- (a) "board" means the board of directors of the corporation;
- (b) "chairman" means the director who is the chairman of the board;
- (c) "City" means The Corporation of the City of Hamilton;
- (d) "corporation" means The Hamilton Performing Arts Corporation, Inc.;
- (e) "council" means the council of the City;
- (f) "director" means a person appointed to the board as a member thereof;
- (g) "general manager" means the manager of the Theatre-Auditorium;

- (h) "Theatre-Auditorium" includes the enterprise, structure and land located in the "Lloyd D. Jackson Square" and any other facilities within the City that may be available to or used from time to time by the corporation and maintained, operated and managed as a going concern for the objects set forth in this Act.

CORPORATION ESTABLISHED

Corporation established 2.—(1) There is hereby constituted a corporation without share capital under the name of "The Hamilton Performing Arts Corporation, Inc.".

Seal (2) The corporation shall have a corporate seal.

Headquarters (3) The headquarters of the corporation shall be at the City of Hamilton.

Board of directors 3. The board shall be comprised of seven members, of whom,

- (a) two directors shall be members of the council; and
- (b) five directors shall not be members of the council.

OBJECTS OF THE CORPORATION

- Objects** 4. The objects of the corporation are,
- (a) to maintain, operate and manage the Theatre-Auditorium in the public interest;
 - (b) to provide theatrical facilities and services of every kind within the City of Hamilton for,
 - (i) amusement, entertainment and exhibition,
 - (ii) receptions, meetings and displays,
 - (iii) educational and cultural activities, and
 - (iv) the performing arts, including dramatic, theatrical, musical and artistic works;
 - (c) to promote the development of its facilities as a centre for amusement, entertainment and exhibition;
 - (d) to promote or present meetings, receptions or displays;
 - (e) to promote or present educational and cultural activities; and

(b) "Financial statements" include the balance sheet, statement of income, statement of retained earnings, statement of stockholders' equity, and statement of cash flows, and any other financial statement required by the corporation and presented, whether or not required as a group, to the shareholders.

(c) "Financial statements" include the balance sheet, statement of income, statement of retained earnings, statement of stockholders' equity, and statement of cash flows, and any other financial statement required by the corporation and presented, whether or not required as a group, to the shareholders.

(d) The corporation shall have a right of inspection.

(e) The corporation shall have a right of inspection.

(f) The corporation shall have a right of inspection.

(g) The corporation shall have a right of inspection.

(h) The corporation shall have a right of inspection.

(i) The corporation shall have a right of inspection.

(j) The corporation shall have a right of inspection.

(k) The corporation shall have a right of inspection.

(l) The corporation shall have a right of inspection.

(m) The corporation shall have a right of inspection.

(n) The corporation shall have a right of inspection.

- (f) to promote, produce or present the performing arts, including theatrical, dramatic, musical and artistic works.

COUNCIL

- 5.—(1) The council shall appoint the directors by by-law. ^{Directors}
- (2) The directors who are members of council shall be ^{Term of office} appointed for a term of office of two years.
- (3) The directors who are not members of council shall be ^{idem} appointed for terms of office as follows:
1. Two first directors shall be appointed for a term of two years.
 2. Three first directors shall be appointed for a term of three years.
 3. Directors appointed after the first directors shall be appointed for a term of three years.
- (4) Council may at any time terminate the term of office ^{Termination} of any director by by-law passed by a vote of at least two-thirds of the members thereof.
- (5) Council shall appoint a director as soon as possible to ^{Vacancy} hold office for the remainder of the term for which his predecessor was appointed where a vacancy occurs in the council for any cause.
- (6) Council may re-appoint a director upon the expiration ^{Re-appointment} of his term of office.
- 6.—(1) The council may entrust to the corporation the ^{Management} maintenance, operation and management of the real property or any part thereof owned by the City comprised in the Hamilton Theatre-Auditorium.
- (2) The annual budget or any part thereof of the corporation ^{Budget} shall be subject to the approval of the Board of Control and council.
- (3) The council may require the corporation to report on any ^{Reports} matter relating to the carrying out of the purposes of this Act for consideration by council.

CHAIRMAN AND VICE-CHAIRMAN

- 7.—(1) The directors shall elect annually a chairman and ^{Chairman and vice-chairman} vice-chairman from amongst themselves.

(b) In general, subject to the provisions of the Act, the Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

Section 10

10-1 The Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

10-2 The Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

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10-8 The Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

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10-10 The Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

10-11 The Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

10-12 The Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

Section 11

11-1 The Government shall have the right to require the production of any documents or information in its possession or control which may be relevant to the investigation.

- Powers of vice-chairman** (2) The vice-chairman shall act in place and stead of the chairman when the chairman is absent.
- Re-election** (3) The chairman is eligible for re-election during any subsequent term as director.

DIRECTORS

- Quorum** 8.—(1) A majority of directors constitutes a quorum.
- Votes** (2) Each director shall have only one vote.
- Vacancy** 9. When there is a vacancy or vacancies on the board, the remaining directors may exercise all the powers of the board so long as a quorum of the board remains in office and until appointment is made to fill the vacancy or vacancies.
- Compensation** 10. The directors may serve without compensation or with compensation in such amount as the council may determine.
- Meetings** 11.—(1) Unless varied by by-law of the board, meetings of the board shall be held at least six times each year.
- Notice** (2) A meeting shall be called upon service of a written notice of meeting upon each director not later than two days preceding the date and time fixed for the meeting specifying the purpose of the meeting.
- Record** 12.—(1) A record of all meetings shall be kept in a book kept for that purpose.
- Minutes** (2) All minutes, orders, directions and proceedings shall be entered into the book.
- Idem** (3) All such minutes shall be signed by the chairman of the meeting, or in his absence by the vice-chairman, at which the proceedings were held and by the secretary of the corporation.

THE BOARD

- Secretary** 13.—(1) The board may appoint a secretary to the corporation.
- Duties** (2) The duties of the secretary shall be to,
- (a) call such meetings as may be required under this Act;
 - (b) keep all minutes of meetings and proceedings of the board;

10
The chairman shall not be present and shall not
participate in the discussion.

(5) The chairman is entitled to suspend the meeting
whenever he deems it necessary.

ARTICLE IV

Section 1.-(1) A meeting of the directors shall be held

(2) Each director shall have one vote.

3. When there is a meeting or adjournment on the part of the
directors, the chairman shall preside at the meeting and shall
be empowered to suspend the meeting in case of emergency and to
appoint a person to act as chairman in his absence.

4. The directors shall meet at such times and places as they
may determine by resolution.

(5)-(6) The directors shall be entitled to the same rights and
privileges as are enjoyed by the members of the company.

(7) A meeting shall be called upon notice of a written
notice of meeting given not less than seven days before the date
of the meeting to the directors and to the members of the company
entitled to attend the meeting.

(8)-(9) A record of all meetings shall be kept in a book
kept by the company.

(10) All resolutions, orders, minutes and proceedings shall be
entered into the book.

(11) All resolutions shall be signed by the chairman of the
meeting or in his absence by the vice-chairman or some
other person authorized by the directors and by the majority of the
directors.

ARTICLE V

Section 1.-(1) The board may appoint a secretary to the
company.

(2) The secretary shall be entitled to the same rights and
privileges as are enjoyed by the members of the company.

(3) The secretary shall be entitled to the same rights and
privileges as are enjoyed by the members of the company.

- (c) submit to the board at each of its meetings the minutes of the next preceding meeting of the board; and
- (d) perform such duties as the board may from time to time direct.

14.--(1) The corporation may appoint, hire, or otherwise ^{Staff} engage officers, servants, employees, agents, performers or others as it requires to perform its duties and exercise its powers for the proper conduct of its business conducive to the objects of the corporation.

(2) The corporation may determine the qualifications, ^{Qualifications} responsibilities, duties, positions, remuneration, terms and conditions of employment or service of persons hired including performers and other persons conducive to the objects of the corporation.

(3) The corporation may incur within the limits of the ^{Expenditure of moneys} approved budget, expenses and pay salaries, fees and any other sums of money required by the board for the carrying out of its duties and affairs and the exercise of powers under this Act, including all expenses necessarily incurred in connection therewith.

GENERAL MANAGER

15.--(1) The general manager is the executive officer of the ^{General manager} corporation and a member thereof but is not a director.

(2) The board may appoint to the general manager the ^{Powers} exercise of such power and authority as it may determine for the proper conduct of the business conducive to the objects of the corporation.

16.--(1) In addition to the powers vested in and duties ^{Additional powers of corporation R.S.O. 1970, c. 225} upon corporations by section 26 of *The Interpretation Act* and by this Act, the corporation has the following powers:

1. To carry on in the Theatre-Auditorium all or any of the operations of a theatre, music hall, concert hall, ballroom and cinema and catering for public and private amusements and entertainments of every description.
2. To present, produce, manage, conduct and represent plays, dramas, comedies, operas, revues, promenade and other concerts, musical and other pieces, ballets, shows, exhibitions, variety and other entertainment.

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CONCLUSION

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R.S.O. 1970,
c. 260

3. To establish educational facilities and provide instruction in all areas of the performing arts.
4. Subject to *The Liquor Licence Act* and the regulations made thereunder, to carry on in the Theatre-Auditorium for the convenience of customers and patrons the business of soft drinks, alcoholic drinks, tobacco, cigar and cigarette merchants and retailers, confectioners and restaurant and refreshment room keepers or proprietors, or any of such operations.
5. To carry on any other operations which may seem to the board capable of being conveniently carried on in connection with its operation or calculated directly or indirectly to enhance the value of or render profitable any of the board's operations.

Idem

(2) In addition to the powers vested in the corporation under subsection 1, the corporation has the following powers:

1. To enact by-laws and pass resolutions for the better operation, government and control of its affairs and undertakings.
2. To enter into agreements, leases, licences or any other formal or informal arrangements for the purposes of this Act.
3. To accept, receive, take, hold or enjoy by grant, conveyance, gift, voluntary donation, devise or bequest, any real or personal property upon terms, if any, expressed or implied, including the investment of any moneys for the purposes of the corporation or conducive to the attainment of the objects and the exercise of the powers of the corporation.
4. To sell, lease, convey or otherwise dispose of or convert into money, real or personal property referred to in paragraph 3.
5. To fix, from time to time, fees, admissions, rates, rentals and any other charges for the use of the Theatre-Auditorium or any other facilities provided.
6. To collect and receive all moneys becoming due in consequence of the maintenance, management and operation of the Theatre-Auditorium.
7. To carry out all or any of the objects of the corporation and to do all or any of the above things as principals, agents, contractors or otherwise.

1. The purpose of this document is to provide information regarding the proposed project and to seek your input.

2. The project is a new initiative that will involve the development of a new system to improve the efficiency of the current process. It is expected that this system will reduce the time and cost of the current process and improve the quality of the output.

3. The project is being undertaken by the Department of Information Systems and is being managed by the Project Manager. The project is currently in the planning phase and we are seeking your input on the proposed project.

4. The project is being undertaken by the Department of Information Systems and is being managed by the Project Manager. The project is currently in the planning phase and we are seeking your input on the proposed project.

5. The project is being undertaken by the Department of Information Systems and is being managed by the Project Manager. The project is currently in the planning phase and we are seeking your input on the proposed project.

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11. The project is being undertaken by the Department of Information Systems and is being managed by the Project Manager. The project is currently in the planning phase and we are seeking your input on the proposed project.

8. To do all such other things as are incidental or conducive to the attainment of the objects and exercise of the powers of the corporation.

(3) The corporation may exercise any of its powers by resolution of the board except where some other mode of exercising any power is prescribed by this Act. ^{Exercise of powers}

17.—(1) The corporation may acquire personal property necessary for its purpose and may sell or otherwise dispose of any personal property acquired by it. ^{Personal property}

(2) Subject to the approval of the council, the corporation may purchase real property necessary for its purpose and sell, lease or otherwise dispose of any real property acquired by it. ^{Real property}

BOOKS, RECORDS, ESTIMATES

18.—(1) The corporation shall keep or cause to be kept proper books of account and accounting records with respect to all financial and other transactions of the corporation including, without limiting the generality of the foregoing, ^{Records}

(a) records of all such sums of money received from any source whatsoever and disbursed in any manner whatsoever; and

(b) records of all matters with respect to which receipt and disbursements take place in consequence of the maintenance, operation and management of the Theatre-Auditorium.

(2) The corporation shall keep or cause to be kept and maintained all such books of accounts and accounting records as the City Treasurer may require. ^{Idem}

(3) The accounts and transactions of the corporation shall be audited by the auditor of the City. ^{Audit}

19.—(1) The corporation shall prepare or cause to be prepared annually at the commencement of each calendar year a detailed budget of estimated revenue and expenditure, as the City Treasurer may require. ^{Budget}

(2) The corporation shall submit the estimates to council not later than the 14th day of January in each year. ^{Estimates}

(3) The corporation shall cause to be prepared and audited an annual report. ^{Annual report}

3. To the extent that the Commission is not satisfied with the information provided by the company, it may request the company to provide further information.

(b) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(c) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(d) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

COMMISSION'S REQUESTS

4. The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(a) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(b) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(c) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(d) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(e) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(f) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

(g) The Commission may request the company to provide information in the form of a report, or to provide information in the form of a presentation, or to provide information in the form of a written statement.

- Idem** (4) The corporation shall submit the annual report to council not later than the 31st day of March in each year.
- Fiscal period** (5) The fiscal period of the corporation shall be the same as the fiscal period of the City.

OTHER DUTIES OF THE CORPORATION

- Approval of council** 20. No budget of estimated revenues and expenditures shall be adopted and implemented by the corporation for any fiscal period unless prior approval is received from council.

LOCAL BOARD

- Corporation deemed not local board** 21. The corporation shall be deemed not to be a local board of the City except for the purposes of *The Ontario Municipal Employees Retirement System Act*.
R.S.O. 1970, c. 324

CLAIMS AGAINST THE CORPORATION

- Claims** 22. All claims, accounts, demands, suits-at-law or causes of action arising from or relating to the objects of the corporation or from the exercise of any of the powers of the corporation shall be made upon and brought against the corporation and not upon or against,
- (a) the City, any member of council, or any officer or servant of the City; or
 - (b) any director.
- Dissolution** 23. Upon dissolution or winding up of the corporation, the assets shall vest in the City free and clear of all claims, charges, liens or encumbrances of any kind.
- Commencement** 24. This Act comes into force on the day it receives Royal Assent.
- Short title** 25. This Act may be cited as *The City of Hamilton Act, 1972*.

(1) The corporation shall submit the annual report to the stockholders and file the same with the State of New York.

(2) The board of directors of the corporation shall be the same as the board of directors of the City.

Article 10 of the corporation.

(1) The board of directors of the corporation shall have the right to make and alter the bylaws of the corporation and to fill any vacancy in the board of directors.

Article 11 of the corporation.

(1) The corporation shall be bound by the laws of the State of New York and the laws of the City of New York.

Article 12 of the corporation.

(1) The corporation shall be bound by the laws of the State of New York and the laws of the City of New York.

(2) The corporation shall be bound by the laws of the State of New York and the laws of the City of New York.

Article 13 of the corporation.

(1) The corporation shall be bound by the laws of the State of New York and the laws of the City of New York.

(2) The corporation shall be bound by the laws of the State of New York and the laws of the City of New York.

(3) The corporation shall be bound by the laws of the State of New York and the laws of the City of New York.

BILL Pr29

An Act respecting
the City of Hamilton

1st Reading

March 30th, 1972

2nd Reading

May 2nd, 1972

3rd Reading

May 2nd, 1972

MR. MCNIE

Bill Page

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BILL Pr29

2ND SESSION, 32ND LEGISLATURE, ONTARIO
31 ELIZABETH II, 1982

An Act respecting the City of Hamilton

RECEIVED

DEC 20 1982

LEGAL DEPT. CLERK
THE GOVERNMENT OF
THE CITY OF HAMILTON

MR. CHARLTON

TORONTO

PRINTED BY ALAN GORDON, QUEEN'S PRINTER FOR ONTARIO

BILL 1159

THE GENERAL LANDS ACT
11 FEBRUARY 1900

As Amended by the City of London

11 FEB 1900

THE GENERAL

BILL Pr29

1982

An Act respecting the City of Hamilton

WHEREAS the council of The Corporation of the City of Hamilton hereby represents that it is desirable to provide for more accountability by The Hamilton Performing Arts Corporation, Inc., and The Hamilton Place Convention Centre, Inc., to the council, relating to their operation and management in the public interest; and whereas the applicant hereby applies for special legislation for such purpose; and whereas it is expedient to grant the application; Preamble

Therefore, Her Majesty, by and with the advice and consent of the Legislative Assembly of the Province of Ontario, enacts as follows:

PART I

THE HAMILTON PERFORMING ARTS CORPORATION, INC.

1. Subsection 6 (2) of *The City of Hamilton Act, 1972*, being chapter 178, is amended by striking out "the Board of Control and" in the second line. 1972, c. 178,
s. 6 (2),
amended

2.—(1) Subsections 14 (1) and (2) of the said Act are repealed and the following substituted therefor: s. 14 (1, 2),
re-enacted

(1) The corporation may, in accordance with practices and procedures approved by the council, Personnel

(a) appoint, hire, or otherwise engage officers, employees, agents or others;

(b) determine the qualifications, responsibilities, duties and positions and terms and conditions of employment or service of persons appointed, hired or otherwise engaged by the corporation;

(c) establish classifications for persons appointed, hired or otherwise engaged by the corporation and reclassify, promote or transfer any such person;

(d) determine the remuneration, salaries and benefits of, and any payments to, officers, servants, agents or others; and

(e) suspend, discharge or otherwise terminate employment or services.

Senior
positions

(1a) The council, for the purposes of this section, may define the positions that are senior personnel positions and no person shall be appointed, hired or otherwise engaged to fill a senior position until the approval of council has been obtained.

Performers

(2) The corporation may temporarily hire or otherwise employ or engage and pay for the services of performers and persons engaged in the performing arts in support of the performers, from time to time as it requires, and make all necessary arrangements in relation thereto.

s. 14,
amended

(2) Section 14 of the said Act is amended by adding thereto the following subsection:

Bonus

(4) Notwithstanding subsection (3), no bonus or like sum of money or any other benefit in substitution thereof shall be paid to any person.

s. 17,
amended

3. Section 17 of the said Act is amended by adding thereto the following subsection:

Inventory
of personal
property

(1a) The corporation shall, in accordance with good business practice, keep and maintain an accurate inventory of all its personal property and provide the council with an inventory thereof as the council may require.

s. 18,
amended

4. Section 18 of the said Act is amended by adding thereto the following subsection:

Certified
true copies

(1a) The corporation shall make all of its books and records available at all times to such persons as the council may require and shall provide certified true copies of such minutes, documents, books, records or any other writings as council may require.

s. 18a,
enacted

5. The said Act is amended by adding thereto the following section:

FINANCIAL INFORMATION

Monthly
statements

18a.—(1) The corporation shall provide the City with monthly statements of,

(a) revenues and expenditures;

- (a) appoint, hire or otherwise engage officers, employees, agents or others;
- (b) determine the qualifications, responsibilities, duties and positions and terms and conditions of employment or service of persons appointed, hired or otherwise engaged by the Corporation;
- (c) establish classifications for persons appointed, hired or otherwise engaged by the Corporation and reclassify, promote or transfer any such person;
- (d) determine the remuneration, salaries and benefits of, and any payments to, officers, servants, agents or others; and
- (e) suspend, discharge or otherwise terminate employment or services.

(2) The council, for the purposes of this section, may define the positions that are senior personnel positions and no person shall be appointed, hired or otherwise engaged to fill a senior position until the approval of council has been obtained. Senior positions

10.—(1) Subsection 11 (3) of the said Act is amended by striking out "the Board of Control of the City and" in the second line. s. 11 (3), amended

(2) Section 11 of the said Act is amended by adding thereto the following subsection: s. 11, amended

(3a) Notwithstanding subsection (2), no bonus or like sum of money or any other benefit in substitution thereof shall be paid to any person. Bonus

11. The said Act is amended by adding thereto the following section: s. 12a, enacted

12a.—(1) The Corporation shall provide the City with monthly statements of, Monthly statements

- (a) revenues and expenditures;
- (b) profit and loss;
- (c) expenses, allowances and other like payments to directors, officers, servants, employees, agents and others; and
- (d) such financial or operating expenditures as council may require.

Idem	(2) The statements referred to in subsection (1) shall be in such form as the City Treasurer may require.
s. 13, amended	12. Section 13 of the said Act is amended by adding thereto the following subsection:
Certified true copies	(1a) The Corporation shall make all of its books and records available at all times to such persons as the council may require and shall provide certified true copies of such minutes, documents, books, records or any other writings as council may require.
s. 14, amended	13. Section 14 of the said Act is amended by adding thereto the following subsection:
Budget details	(1a) The Corporation shall, in such manner as the council may require, provide in the budgets submitted to council all financial details of revenues and expenditures including expense accounts, expenses incurred, remuneration, salaries and any other information that council may require.
s. 16a, enacted	14. The said Act is further amended by adding thereto the following section:
Inventory of personal property	16a. The Corporation shall, in accordance with good business practice, keep and maintain an accurate inventory of all its personal property and provide the council with an inventory thereof as the council may require.
s. 17a, enacted	15. The said Act is further amended by adding thereto the following section:
Open meetings	17a.—(1) The meetings of the board and the Corporation shall be open to the public and no person shall be excluded from a meeting except for improper conduct, as determined by the board.
Exceptions	(2) Notwithstanding subsection (1), the council may, by by-law, authorize meetings of the board and the Corporation to be held <i>in camera</i> in respect of, (a) personnel matters, including matters related to wages, salaries and benefits; (b) discipline, unless the individual affected requests that the meeting be open to the public; (c) collective bargaining;

(d) litigation and communications respecting solicitor-client relationships, including legal opinions and advice;

(e) proposed or actual contracts with persons proposing or holding conventions, meetings, receptions, trade shows, conferences or events of any kind; and

(f) such other matters as the council may determine.

16. This Act comes into force on the day it receives Royal Assent. Commence-
ment

17. The short title of this Act is the *City of Hamilton Act, 1982*. Short title

Bill P-34

Chapter 103
Session of 1985

An Act respecting the City of Hamilton

THE CITY OF HAMILTON ACT

Chapter 103

S.O. 1985

C.P.R. 23

1st Reading July 10th, 1985
2nd Reading December 14th, 1985
3rd Reading December 15th, 1985
Royal Assent December 16th, 1985

Printed under authority of the Lieutenant Governor in Council
Toronto: Queen's Printer, 1985

Bill Pr34

(Chapter Pr23
Statutes of Ontario, 1985)

An Act respecting the City of Hamilton

Mr. Charlton

<i>1st Reading</i>	July 10th, 1985
<i>2nd Reading</i>	December 18th, 1985
<i>3rd Reading</i>	December 18th, 1985
<i>Royal Assent</i>	December 18th, 1985

Bill Pr34**1985****An Act respecting the City of Hamilton**

Whereas The Corporation of the City of Hamilton considers it desirable to establish a corporation to maintain, operate, manage, market and promote Hamilton Place, the Hamilton Convention Centre and the Victor K. Copps Trade Centre-Arena as social, cultural, educational and recreational facilities for the benefit of the City and the people of the City of Hamilton and in the public interest; and whereas the applicant hereby applies for special legislation for such purposes; and whereas it is expedient to grant the application;

Preamble

Therefore, Her Majesty, by and with the advice and consent of the Legislative Assembly of the Province of Ontario, enacts as follows:

1. In this Act,

Definitions

"board" means the board of directors of the corporation;

"City" means The Corporation of the City of Hamilton;

"Convention Centre" includes the enterprise, structure and necessary interest in land appurtenant thereto located on the south side of King Street West known as "Hamilton Convention Centre" in Lloyd D. Jackson Square in the City of Hamilton;

"corporation" means The Hamilton Entertainment and Convention Facilities Inc. as established by this Act;

"council" means the council of the City;

"director" means a person who is a member of the board;

"Theatre-Auditorium" includes the enterprise, structure and necessary interest in land appurtenant thereto located on the north side of Main Street West known as "Hamilton Place" in Lloyd D. Jackson Square in the City of Hamilton;

"Trade Centre-Arena" includes the enterprise, structure and necessary interest in land appurtenant thereto located at the southeast corner of Bay Street North and York Boulevard known as the "Victor K. Copps Trade Centre-Arena" in Lloyd D. Jackson Square in the City of Hamilton.

Corporation
established

2.—(1) There is hereby established a corporation without share capital under the name of "The Hamilton Entertainment and Convention Facilities Inc.".

Purposes

(2) The principal purposes of the corporation are to maintain, operate, manage, market and promote the Theatre-Auditorium, the Convention Centre and the Trade Centre-Arena for the benefit of the City and the people of the City of Hamilton and in the public interest for the objects of the corporation.

Objects

3.—(1) The objects of the corporation are,

- (a) to provide facilities and services for performing arts, including the carrying on of all or any of the operations of a theatre, music hall, concert hall, ballroom and cinema;
- (b) to provide and present educational, social and cultural activities related to the arts or otherwise;
- (c) to establish educational facilities and provide instruction in all areas of the arts;
- (d) to present, produce, manage and conduct performances in the performing arts, including plays, dramas, comedies, operas, revues, promenades and other concerts, musicals and other pieces, ballet shows, exhibitions, variety and other entertainment;
- (e) to provide facilities and services for amusement and entertainment activities; and
- (f) to provide facilities and services for the holding of conventions, meetings, receptions, conferences, exhibitions, displays, sporting events, trade shows and events of every kind.

Idem

(2) The corporation may carry out its objects anywhere in the City of Hamilton.

Head office

4.—(1) The corporation shall have its head office at the City of Hamilton.

(2) The corporation shall have a corporate seal upon which its corporate name shall appear. Seal

5. Section 21 of the *Business Corporations Act, 1982* applies with necessary modifications to oral and written contracts entered in the name of or on behalf of the corporation before the day this Act comes into force. Application of 1982, c. 4, s. 21

6. The corporation has the capacity and, subject to this Act, the rights, powers and privileges of a natural person. Powers

7.—(1) The maintenance, operation and management of the real property owned by the City, comprised in the Theatre-Auditorium, the Convention Centre and the Trade Centre-Arena, are hereby entrusted to the corporation for the purposes and objects thereof. Management of real property

(2) Notwithstanding subsection (1), the City may assume the maintenance, operation and management of the real property or any part thereof entrusted to the corporation and the corporation is thereafter divested of its responsibilities in relation to the real property so assumed, as the City may determine. Assumption by City

8. The corporation shall not acquire or hold any interest in real property. No power to acquire real property

9.—(1) The corporation shall have a board of directors who shall manage, supervise and conduct the affairs of the corporation in accordance with the purposes and objects of the corporation. Board of directors

(2) The board shall be composed of, Composition

(a) the mayor of the City who shall be a director by virtue of office; and

(b) thirteen other members appointed by the council of whom,

(i) four shall be members of council, and

(ii) nine shall not be members of council.

(3) The directors appointed under subclause (2) (b) (i) shall be appointed for a term of office not exceeding their term of office as members of council. Term of office

(4) Directors appointed under subclause (2) (b) (ii), other than directors designated under subsection (5) to retire in Idem

1985 or 1986, shall be appointed for a term of three years and shall be appointed so that one-third of such directors retires at the end of each year.

**First
directors**

(5) The council shall appoint the first directors forthwith after the coming into force of this section and shall designate which of the first directors appointed under subclause (2) (b) (ii) shall serve until the end of 1985, 1986 and 1987.

Removal

(6) A director may be removed at any time from office by a resolution passed by a majority of the council.

Vacancy

(7) Where the office of a director becomes vacant for any reason, the vacancy may be filled by council for the remainder of the unexpired term of the director whose office is vacant.

**Reappoint-
ment**

(8) A director may be reappointed by council upon expiration of his or her term or otherwise.

**Remunera-
tion**

(9) Directors may serve without remuneration or with such remuneration as the council may determine.

Quorum

10.—(1) A majority of the directors constitutes a quorum at any meeting of the board and where there is one or more vacancies, a majority of the remaining directors constitutes a quorum.

Idem

(2) Notwithstanding any vacancy among the directors, a quorum of directors may exercise the powers of all the directors.

Voting

(3) A director has only one vote.

**Chairman,
etc.**

11.—(1) The directors shall elect annually a chairman, a first vice-chairman and a second vice-chairman from amongst themselves.

Absence

(2) The first vice-chairman shall act in place and stead of the chairman when the chairman is absent.

Idem

(3) The second vice-chairman shall act in place and stead of the chairman when both the chairman and first vice-chairman are absent.

**Member of
council**

(4) At least one of the chairman or first vice-chairman or second vice-chairman shall be a member of council and at least one of them shall not be a member of council.

Re-election

(5) The chairman, first vice-chairman and second vice-chairman are eligible for re-election.

12.—(1) The board shall hold at least nine monthly meetings each year. Monthly meetings

(2) A majority of members of the board may requisition a special meeting of the board by serving a copy of the requisition on the chairman or a vice-chairman of the board. Special meetings

(3) The chairman of the board may call a special meeting of the board at any time whether or not he or she has received a requisition under subsection (2). Idem

(4) Every meeting of the board shall be called upon service by the secretary of the corporation of a written notice of meeting upon each director not later than two days preceding the date and time for the meeting, specifying the purpose of the meeting. Notice

13.—(1) The board, Committees

(a) shall appoint a committee for each of the Theatre-Auditorium, the Convention Centre and the Trade Centre-Arena; and

(b) may appoint such other committees as it may determine.

(2) Each committee appointed under clause (1) (a) may at any time file a report with the clerk of the City and council shall consider the report. Power to report

(3) After considering a report under subsection (2), the council may make recommendations to the board and the board shall consider the recommendations. Council recommendations

(4) Each committee appointed under subsection (1) shall be composed of not less than three members of the board and shall perform such duties and undertake such responsibilities as the board specifies and shall report to the board. Duties

14.—(1) A record of all meetings of the board shall be maintained in a book kept for that purpose. Records

(2) All minutes, orders, directions and proceedings shall be entered in the book. Minutes, etc.

(3) All minutes shall be signed by the person who is chairman of the meeting and by the secretary of the corporation and shall be impressed with the corporation's seal over the signatures. Signing

15--(1) The words "and shall" in the second sentence of the first paragraph of the first section of the first article of the constitution shall be construed to mean that the power to amend the constitution is vested in the people.

(2) A majority of the members of the house of representatives shall be required to propose an amendment to the constitution and a majority of the members of the senate shall be required to concur in the proposal.

(3) The members of the house of representatives shall be elected by the people at the general election in the year 1948 and in every second year thereafter.

(4) Every member of the house of representatives shall be elected for a term of two years and shall be eligible for re-election. The members of the house of representatives shall be elected in the year 1948 and in every second year thereafter.

16--(1) The house of representatives shall be composed of not more than thirty members.

(2) Each member of the house of representatives shall be elected by the people at the general election in the year 1948 and in every second year thereafter.

(3) The members of the house of representatives shall be elected in the year 1948 and in every second year thereafter.

(4) Each member of the house of representatives shall be elected for a term of two years and shall be eligible for re-election.

(5) The members of the house of representatives shall be elected in the year 1948 and in every second year thereafter.

(6) The members of the house of representatives shall be elected in the year 1948 and in every second year thereafter.

17--(1) The senate shall be composed of not more than ten members.

(2) Each member of the senate shall be elected by the people at the general election in the year 1948 and in every second year thereafter.

(3) The members of the senate shall be elected in the year 1948 and in every second year thereafter.

Committees (4) Subsections (1), (2) and (3) apply with necessary modifications to committees of the board.

Secretary **15.** The board shall appoint a secretary of the corporation who shall,

- (a) give notice of meetings of the board;
- (b) keep all minutes of meetings and proceedings of the board;
- (c) submit to the board at each of its meetings the minutes of the next preceding meeting of the board; and
- (d) perform such duties, in addition to those set out in clauses (a), (b) and (c), as the board may from time to time direct.

Personnel **16.—(1)** The corporation may, in accordance with practices and procedures approved by council,

- (a) appoint, hire or otherwise engage officers, employees, agents or others;
- (b) determine the qualifications, responsibilities, duties and positions and terms and conditions of employment or service of persons appointed, hired or otherwise engaged by the corporation, including those employed under section 17;
- (c) establish classifications for persons appointed, hired or otherwise engaged by the corporation, including those employed by the corporation under section 17, and reclassify, transfer or promote any such person;
- (d) determine the remuneration, salaries and benefits of, and any payments to, officers, servants, agents or others; and
- (e) suspend, discharge or otherwise terminate employment or services.

**Senior
positions**

(2) The council, for the purposes of this section, may define the positions that are senior personnel positions and no person shall be appointed, hired or otherwise engaged to fill a senior personnel position until the approval of council has been obtained.

17.—(1) Notwithstanding clause 16 (1) (a), the employees of The Hamilton Performing Arts Corporation, Inc. and The Hamilton Place Convention Centre, Inc., who were employed by each of those corporations on the day preceding the day this Act comes into force, shall be offered first employment with the corporation.

Offer of
employment

(2) Notwithstanding clause 16 (1) (b), a person who accepts employment offered under subsection (1) shall be entitled to receive remuneration and benefits not less than the person was receiving on the day before the day on which this Act comes into force.

Previous
salary,
wages,
benefits

(3) Any person who accepts employment under subsection (1) shall be entitled to receive during the first year of employment with the corporation holidays with pay equivalent to those which the person would have been entitled to if the person had remained in the employment of The Hamilton Performing Arts Corporation, Inc. or The Hamilton Place Convention Centre, Inc.

Holidays

(4) Every person who is a part of a bargaining unit, as recognized by the existence of a collective agreement or agreements between The Hamilton Performing Arts Corporation, Inc. and a union, shall be deemed to be employed by the corporation on the date this Act comes into force pursuant to the terms and conditions of employment as set out in the collective agreement or agreements and the corporation shall be bound by, and be deemed a party to, the collective agreement or agreements as of the date this Act comes into force.

Existing
collective
agreements

(5) The corporation and the union shall be deemed to have acquired the rights, privileges and duties of The Hamilton Performing Arts Corporation, Inc. and the union, respectively, under the *Labour Relations Act* and the collective agreement or agreements between The Hamilton Performing Arts Corporation, Inc. and the union.

Rights,
privileges
and duties of
corporation
and union
R.S.O. 1980,
c. 228

(6) Subject to any collective agreement, nothing in this section prevents the corporation from terminating the employment of an employee for cause.

Termination
of
employment

18.—(1) Subject to section 16, the board shall appoint a managing director who shall be the chief executive officer of the corporation.

Managing
director

(2) The managing director shall not be a member of the board.

Idem

Idem

(3) The board shall by by-law or resolution define the duties of the managing director for the proper conduct of the business of the corporation.

Budget

19.—(1) The corporation shall prepare or cause to be prepared annually a detailed budget of estimated revenue and expenditure as the City treasurer may require.

Budget details

(2) The corporation, in such manner as the council may require, shall provide in the budgets submitted to council all financial details of revenues and expenditures including expense accounts, expenses incurred, remuneration, salaries and any other information that council may require.

Submission to council

(3) The corporation shall submit the estimates to council as required.

Annual report

(4) The corporation shall cause to be prepared an annual report which shall include audited financial statements.

Submission to council

(5) The corporation shall submit the annual report to council as required.

Fiscal period

(6) The fiscal period of the corporation shall be the same as the fiscal period of the City.

Annual budget

20.—(1) The annual budget of the corporation shall be subject to the approval of council, and, except with the approval of council, no obligation other than normal operating expenses may be incurred or expenditure made by the corporation before approval of the budget.

Approval

(2) Council is not obligated to approve the budget of the corporation or any part thereof and may make such changes to the budget as it determines.

Limitation on powers

21.—(1) The corporation shall not incur any indebtedness or obligation, whether contingent or otherwise, or expend any moneys except as authorized by this section.

Authorized expenditure

(2) Within the limits of its budget, as approved by council, the corporation may incur indebtedness and other obligations and expend money for the carrying out of its purposes and objects and for the conduct of its affairs and the exercise of its powers under this Act, including all expenses necessarily incurred in connection therewith.

Savings

(3) Notwithstanding subsection (2), the corporation may, with the approval of council, incur indebtedness and other

obligations and expend moneys in excess of the approved budget for any fiscal period.

(4) Notwithstanding subsection (2), no bonus or like sum of money or any other benefit in substitution thereof shall be paid to any person. Bonus

(5) Where any indebtedness or obligation proposed to be incurred would extend beyond the term of council then in office, the approval of council to the incurring of the indebtedness or obligation shall be subject to section 149 of the *Municipal Act* and to sections 64 and 65 of the *Ontario Municipal Board Act* as though the giving of the approval were the incurring of a debt or obligation or the making of an expenditure by the City. O.M.B. approval
R.S.O. 1980,
cc. 302, 347

(6) Subsection (5) does not apply where the corporation is exercising its powers under section 16 or 17 in respect of the appointment, hiring and paying of its officers, servants and employees. Exception

22.—(1) The corporation shall provide the City with monthly statements of, Monthly statements

- (a) revenues and expenditures;
- (b) profit and loss; and
- (c) such financial matters or operating expenditures as council may require.

(2) The statements referred to in subsection (1) shall be in such form as the City treasurer may require. Idem

23.—(1) The corporation shall keep or cause to be kept proper books of account and accounting records with respect to all financial and other transactions of the corporation, including, and without limiting the generality of the foregoing, Accounting records

- (a) records of all sums of money received from any source whatsoever and disbursed in any manner whatsoever; and
- (b) records of all matters with respect to which receipts and disbursements take place in consequence of the maintenance, operation and management of the corporation.

City treasurer (2) The corporation shall keep or cause to be kept and maintained all such books of accounts and accounting records as the City treasurer may require.

Examination of books, etc. **24.** The corporation shall make all of its books and records available at all times to such persons as the council may require and shall provide certified true copies of such minutes, documents, books, records or any other writing as council may require.

Inventory of personal property **25.—**(1) The corporation shall, in accordance with good business practice, keep and maintain an accurate inventory of its personal property and provide council with an inventory thereof as council may require.

Idem (2) The inventory shall include separate inventories of the personal property for the Theatre-Auditorium, the Convention Centre and the Trade Centre-Arena.

Auditor **26.** The accounts and transactions of the corporation shall be audited by the auditor of the City.

Information, etc. **27.—**(1) The council may require the corporation,
(a) to provide information, records, accounts, agendas, notices or any paper or writing; and
(b) to make a report on any matter,

as council determines, relating to the carrying out of the purposes and objects of the corporation.

Filing of reports, etc. (2) The corporation shall,
(a) file with the City clerk all such information, records, accounts, agendas, notices, paper and other materials as council may require; and
(b) make such reports within the time specified by council and containing such content as council may require.

Deemed not to be a local board **28.** Except for the purposes of the *Ontario Municipal Employees Retirement System Act*, the corporation shall be deemed not to be a local board of the City.

R.S.O. 1980,
c. 348

Open meetings **29.—**(1) The meetings of the board and the corporation shall be open to the public and no person shall be excluded

from a meeting except for improper conduct as determined by the board.

(2) Notwithstanding subsection (1), meetings of the board may be held *in camera* in respect of, Exceptions

- (a) personnel matters, including matters related to wages, salaries and benefits;
- (b) discipline, unless the individual affected requests that the meetings be open to the public;
- (c) collective bargaining;
- (d) litigation and communications respecting solicitor-client relationships, including legal opinions and advice; and
- (e) proposed or actual contracts with persons and the financial results thereof, proposing or holding conventions, meetings, receptions, trade shows, conferences or events of any kind.

30.—(1) Subject to subsection (2), every director or officer of the corporation and his or her heirs, executors, administrators and other legal personal representatives may from time to time be indemnified and saved harmless by the corporation from and against, Indemnification

- (a) any liability and all costs, charges and expenses that he or she sustains or incurs in respect of any action, suit or proceeding that is proposed or commenced against him or her for or in respect of anything done or permitted by him or her in respect of the execution of the duties of his or her office; and
- (b) all other costs, charges and expenses that he or she sustains or incurs in respect of the affairs of the corporation.

(2) No director or officer of the corporation shall be indemnified by the corporation in respect of any liability, costs, charges or expenses that he or she sustains or incurs in or about any action, suit or other proceeding as a result of which he or she is adjudged to be in breach of any duty or responsibility imposed upon him or her under this or any other statute unless, in an action brought against him or her in his or her capacity as director or officer, he or she has achieved complete or substantial success as a defendant. Limitation

Insurance

(3) The corporation may purchase and maintain insurance for the benefit of a director or officer thereof, except insurance against a liability, cost, charge or expense of the director or officer incurred as a result of his or her failure to exercise the powers and discharge the duties of his or her office honestly, in good faith and in the best interests of the corporation, exercising in connection therewith the degree of care, diligence and skill that a reasonably prudent person would exercise in comparable circumstances.

Corporation deemed not to be tenant or carrying on business for purposes of R.S.O. 1980, c. 31

31. For the purposes of the *Assessment Act*, the corporation shall be deemed not to be,

- (a) a tenant or lessee that is liable to taxation; or
- (b) occupying the Theatre-Auditorium, the Convention Centre or the Trade Centre-Arena for the purpose of or in connection with the carrying on of business.

Profits

32.—(1) The City shall be entitled to receive any profits resulting from the operations of the corporation and shall be responsible for any deficit incurred by the corporation.

Idem

(2) For the purpose of subsection (1), the City may determine what constitutes profits.

Claims, etc.

33. All claims, accounts, demands, suits-at-law or causes of action arising from or relating to the objects of the corporation or from the exercise of any of the powers of the corporation shall be made upon and brought against the corporation and not upon or against the City.

Dissolution

34. Upon the dissolution of the corporation and upon the payment of all debts and liabilities, its remaining property vests in the City.

Dissolution of existing corporations and transition

35. The Hamilton Performing Arts Corporation, Inc. and The Hamilton Place Convention Centre, Inc. are hereby dissolved and all their assets and liabilities become, on the date this Act comes into force, the assets and liabilities of the corporation subject to the following:

1. Where an agreement has been entered into by The Hamilton Performing Arts Corporation, Inc., the corporation shall stand in place and stead of The Hamilton Performing Arts Corporation, Inc. in respect only of the Theatre-Auditorium.
2. Where an agreement has been entered into by The Hamilton Place Convention Centre, Inc., the cor-

poration shall stand in place and stead of The Hamilton Place Convention Centre, Inc. in respect only of the Convention Centre.

36. The following are repealed:

Repeals

1. *The City of Hamilton Act, 1972*, being chapter 178.
2. Section 3 of *The City of Hamilton Act, 1975*, being chapter 97.
3. *The City of Hamilton Act, 1977*, being chapter 87.
4. *The City of Hamilton Act, 1980*, being chapter 99.
5. *The City of Hamilton Act, 1982*, being chapter 72.

37. This Act comes into force on the day it receives Royal Assent. Commence-
ment

38. The short title of this Act is the *City of Hamilton Act, 1985*. Short title

These guidelines are presented in this, a preliminary / state, in order to encourage the discussion of the Board of Directors, with a view to establishing policy in the area of programming.

As background, I would refer you to the following documentation which you should already possess:

1. Bill Pr29, City of Hamilton Act, 1972, which established the Hamilton Performing Arts Corporation, Inc., and contains the objects of the Corporation.
2. Operation Guidelines of the Hamilton Performing Arts Corporation, Inc., approved by the Board of Directors, July 21, 1972.
3. Report of the Opening Festival Committee Chairman, G. Carruth, to the Board of Directors, October 25, 1973.
4. Brief to the Board of Directors on the Opening Festival by H. Maurer, October 24, 1973.
5. Report to the Board of Directors re Educational Program Opening Festival, W. D. Hanson, December 12, 1973.

This draft should be understood within the context of two underlying principles:

1. Responsibility for programming attractions lies with the General Manager.
2. During this early stage of development, much will be experimental while the public acceptance of programming is explored, clarified, and developed.

"It shall be the general policy of the Corporation to provide balanced programming in this public facility so as to ensure and maintain public interest and usage, constantly aware of the need for exploration of new avenues of presentation and, where necessary, even acting as the stimulus for performances which could not otherwise be available to the cultural and/or development of the community."

"It shall be the general policy of the Board of Management/Directors of the Corporation not to act in the role of censor or arbitrator of public taste."

"It shall be the policy of the Board of Management/Directors that while exerting every effort to make the facility

HAMILTON PLACE - PROGRAM POLICY

ACT OF INCORPORATION

"To maintain, operate and manage the Theatre-Auditorium in the public interest..... to provide theatrical services and facilities of every kind within the City of Hamilton.....to promote, produce or present the performing arts, including theatrical, dramatic, music and artistic works.....to appoint, hire or otherwise engage officers, servants, employees, agents, performers or others as it requires to perform its duties."

June 27, 1974 Policy Statement Approved By the Board of Directors

It shall be the general policy of the corporation to provide a balanced program in this public facility so as to ensure and maintain public interests and usage, constantly aware of the need for exploration of new avenues of presentation and, where necessary, even acting as the stimulus for performances which could not otherwise be available to the cultural and/or development of the community.

Overall programming should be balanced in nature exploring the widest possible variety of tastes.

June 29, 1978

The existing programming policy of Hamilton Place was reviewed by the Board of Directors and it was agreed that the programming policy should remain as they are with a continuing effort to reduce costs.

General Manager's Report on Programming dated April 8, 1979

- the program policies of Hamilton Place affect the social, cultural and educational lives of the citizens of the community.
- the changes in program balance is partially dictated by public acceptance and partially by product availability - the public wants more of the big name performers.
- at the present time a fair balance of rock and roll concerts is offered to the public and we do not want a reputation as a "Rock House".
- we are filling our mandate of presenting a wide choice of entertainment to the community.
- outside promoters tend to present the "safe" attractions, i. e. rock, folk, ethnic, big name and some country and western and variety.
- to fulfil our mandate to present a varied and balanced program such as musicals, drama, dance, children's theatre, and international stars, Hamilton Place cannot depend on outside commercial promoters - this commitment to "balance programming" suggests also that Hamilton Place is responsible for the "risk" attractions, such as musicals and drama which may lose large amounts of money. This risk has been increased by the pledge to provide a higher presentation level, first class national and international companies, and not the bus and truck standard of the first two seasons.

a place for all people, to maintain constant vigilance which will generate maximum tolerable revenues to offset financial deficits to the public coffers."

1. Overall programming should be balanced in nature, exploring the widest possible variety of tastes.
2. Special programming of first rate quality should be offered to young people, of all ages, in the area of theatre and music. Special emphasis should be placed on the 'educational' type programmes which are offered through school boards for their students. (cf. Opening Festival)
3. Programming of special interest to seniors should be provided as part of the overall programming scheme.
4. Special student and senior prices should be charged wherever contractual agreements do not preclude it, and where the attraction is deemed to be of special merit or attraction to these groups.
5. Possibilities of an annual 'festival' should be explored with the City of Hamilton Celebrations Committee.
6. The Hamilton Performing Arts Corporation should actively encourage amateur theatre companies to perform in Hamilton Place. (through the Board, a Committee, or professional staff???)
7. In the 1974-75 season, at least one subscription series should be established on an experimental basis.

February 17, 1974

Marnie Paikin

MINUTES OF THE FIRST ANNUAL MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON PERFORMING ARTS CORPORATION, INC., HELD ON 27 SEPTEMBER 1972 (3:00 P.M.) AT THE HAMILTON THEATRE AUDITORIUM BOARD ROOM.

Present were: Mr. B.W. Gillespie
 Mrs. L.S. Paikin
 Controller A.H. Jones
 Mr. G. Carruth
 Alderman J. Stowe
 Mr. G. MacPherson

A. ELECTIONS & APPOINTMENTS

MOTION was made by Alderman J. Stowe, seconded by Mrs. L.S. Paikin, and unanimously agreed that Mr. B.W. Gillespie be appointed Chairman.

MOTION was made by Controller Anne Jones, seconded by Alderman J. Stowe, and unanimously agreed that Mrs. L.S. Paikin be appointed Vice-Chairman.

MOTION was made by Mr. Gordon Carruth, seconded by Alderman J. Stowe, and unanimously agreed that Mr. G. MacPherson be appointed Secretary.

MOTION was made by Alderman J. Stowe, seconded by Mrs. L.S. Paikin, and unanimously agreed that Mr. G. MacPherson be appointed General Manager of The Hamilton Performing Arts Corporation, Inc.

B. ENACTMENT OF BY-LAW NO. 1

MOTION was made by Alderman J. Stowe, seconded by Mr. G. Carruth, and unanimously agreed that By-Law No. 1, attached hereto, relating generally to the transaction of the business and affairs of the Hamilton Performing Arts Corporation, Inc. be adopted.

C. RESOLUTION CONFIRMING ACTS

MOTION was made by Mrs. L.S. Paikin, seconded by Alderman J. Stowe, and unanimously agreed that all acts, contracts, by-laws, proceedings, appointments, elections and payments enacted, made, done and taken by the Interim Management Committee, the General Manager and other officers of the Hamilton Performing Arts Corporation, Inc. from the date of their appointment are hereby approved and confirmed, resolution attached hereto.

D. ANNUAL MEETING

MOTION was made by Mr. G. Carruth, seconded by Alderman J. Stowe, and unanimously agreed that the Annual Meeting of the Hamilton Performing Arts Corporation, Inc. shall be the regular meeting held in September of each year.

E. APPOINTMENT OF ASSISTANT TO GENERAL MANAGER

MOTION was made by Mrs. L.S. Paikin, seconded by Mr. G. Carruth, and unanimously agreed that Mr. Larry O. Russell be appointed as Assistant to the General Manager at an annual salary of \$13,000.

F. RENTAL RATES

MOTION was made by Alderman J. Stowe, seconded by Mr. G. Carruth, and unanimously agreed that the schedule of rental rates as submitted by Mr. MacPherson and attached hereto, be adopted as the minimum rate schedule for the Theatre-Auditorium.

G. NEW BUSINESS

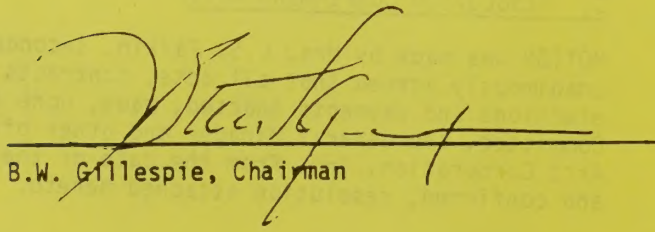
1. The General Manager was instructed to proceed with preparing a lease for space for the Hamilton Philharmonic Orchestra.
2. The General Manager was instructed to investigate insurance coverage for the Corporation and report at the next meeting.

H. NEXT MEETING

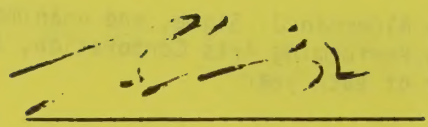
The next meeting of the Board of Directors of the Hamilton Performing Arts Corporation, Inc. is to take place on Wednesday, October 25th, 1972, at the Hamilton Theatre Auditorium Board Room.

There being no further business, the Meeting adjourned at 4:35 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B.W. Gillespie, Chairman



George MacPherson, Secretary

BY-LAW NO. 1

A by-law relating generally to the transaction of the business and affairs of The Hamilton Performing Arts Corporation, Inc.

In this by-law, and unless otherwise specified, in all Minutes, by-laws, resolutions or other documents of the Corporation:

- (a) "Board" means the Board of Directors of the Corporation;
- (b) "Chairman" means the Director who is the Chairman of the Board;
- (c) "City" means The Corporation of the City of Hamilton;
- (d) "Corporation" means The Hamilton Performing Arts Corporation, Inc.;
- (e) "Council" means the Council of the City;
- (f) "Director" means a person appointed to the Board as a member thereof;
- (g) "General Manager" means the Manager of the Corporation including the Theatre-Auditorium;
- (h) "Theatre-Auditorium" includes the enterprise, structure and land located in the "Lloyd D. Jackson Square" and any other facilities within the City that may be available to or used from time to time by the Corporation and maintained, operated and managed as a going concern for the objects set forth in this Act.

BUSINESS OF THE CORPORATION

Corporate Seal

Until changed by Resolution of the Board, the Corporate Seal of the Corporation shall be in the form impressed hereon.

Financial Year

The fiscal period of the Corporation of the City of Hamilton ends on the 31st day of December in each year and as required by The City of Hamilton Act, 1972 the fiscal period of the Corporation shall be the same as the fiscal period for the City.

Execution of Instruments

Deeds, transfers, assignments, contracts, obligations, certificates and other instruments may be signed on behalf of the Corporation by two persons, one of whom holds the office of Chairman or Vice Chairman of the Board and the other of whom holds the office of General Manager or Secretary. In addition, the Board may from time to time direct by Resolution the manner in which and the person or persons by whom any particular instrument or class of instruments may or shall be signed. Any signing officer or the Corporation's solicitors may affix the Corporate Seal thereto.

Banking Arrangements

The banking business of the Corporation shall be transacted with such banks, trust companies or other bodies corporate or organizations as may from time to time be designated by or under the authority of the Board. Such banking business or any part thereof shall be transacted under such agreements, instructions and delegations of powers as the Board may from time to time prescribe or authorize.

Place of Meetings

Meetings of the Board shall be held in the City of Hamilton, or, if the Board so determines and all absent Directors consent, at some place outside Hamilton including some place outside Ontario.

Unless otherwise determined by the Board, the Board shall meet on the last Wednesday of each calendar month at such time and place as the Board, the Chairman or Vice Chairman or the Secretary shall determine.

Special Meetings

Special meetings of the Board may be called by the Chairman, or Vice Chairman or the Secretary as required.

Committees

The Board may from time to time elect or appoint such Committees as it may deem advisable, but the functions of any such Committees shall be advisory only.

The Board of Directors

The Board shall be responsible for the formation of the policies of the Corporation and the policies of the Board shall be administered by the General Manager.

The Director

An individual Director has the right to exert his influence with the Board for approval of actions or policies he favours, but his authority does not go beyond his vote. He shall abide by the decisions of the Board.

Without the approval of the Board no individual Director shall commit the Corporation to any action or policy, nor shall he direct the staff or any operation of the Corporation. All direction with respect to the staff and the operations of the Corporation shall be directed to the General Manager.

The Director is a representative of the Corporation to the public but may speak publicly only in areas of clearly defined policy. He should defend the Corporation against criticism and where he feels the criticism justified should take steps within the Board to remedy the situation.

The Director in carrying out his role, should regard his appointment as a public trust; should be scrupulous in his disassociation of all personal interests from the Corporation and should devote his best energies and skills to the welding of diverse opinion into constructive policy for the community good.

Role of the General Manager

The General Manager shall have supervision of the affairs and business of the Corporation.

The General Manager shall make arrangements and contracts between the Corporation and other persons and other organizations so as to maintain and operate and manage the Theatre-Auditorium in accordance with the objects of the Corporation.

The General Manager shall direct the development of a public relations programme for the Corporation and shall be free to speak publicly for the Corporation within policy adopted.

The General Manager shall have general charge and be answerable for finances and property of the Corporation and shall have the authority to disburse funds for necessary expenses within budget limitations. He shall have the authority in emergencies to commit the Corporation to expenditures for special purposes in keeping with the Corporation objectives in amounts totalling up to, but not exceeding \$5,000.00.

The General Manager shall appoint and remove any and all employees and agents of the Corporation and shall settle the terms of their employment and remuneration. In the interest of long term development appointments to the position of General Manager and Assistant General Manager shall be the responsibility solely of the Board.

For the information of the Board, the General Manager shall prepare monthly reports either verbal or written, summarizing all major activities of interest and presenting a casualized financial summary for the thirty-day period previous.

Protection of Directors, Officers, Employees and Others

Limitation of Liability

No Director or Officer of the Corporation shall be liable for the acts, receipts, neglects or defaults of any other Director or Officer or employee, or for joining in any receipt or other act for conformity, or for any loss, damage or expense happening to the Corporation through the insufficiency or deficiency of any security in or upon which any of the moneys of the Corporation shall be invested, or for any loss or damage arising from the bankruptcy, insolvency or tortious acts of any person with whom any of the moneys, securities or effects of the Corporation shall be deposited, or for any loss occasioned by any error of judgment or oversight on his part, or for any other loss, damage or misfortune whatever which shall happen in the execution of the duties of his office or in relation thereto, unless the same are occasioned by his own wilful neglect or default, provided that nothing herein shall relieve any Director or Officer of any liability imposed upon him by The Corporation Act.

Indemnity

Subject to the limitations contained in The Corporations Act, every Director and every Officer of the Corporation and every other person who has undertaken or is about to undertake any liability on behalf of the Corporation or any body corporate controlled by it and his heirs, executors, administrators and other legal personal representatives shall, from time to time, be indemnified and saved harmless by the Corporation from and against:

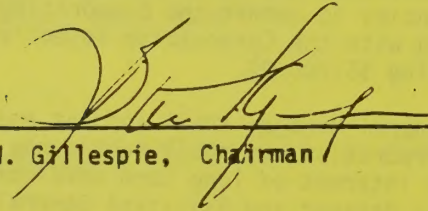
- (a) Any liability and all costs, charges and expenses that he sustains or incurs in respect of any action, suit or proceeding that is proposed or commenced against him for or in respect of anything done or permitted by him in respect of the execution of the duties of his office; and;

- (b) All other costs, charges and expenses that he sustains or incurs in respect of the affairs of the Corporation.

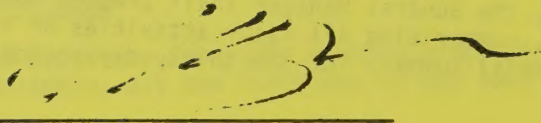
Insurance

Subject to the limitations contained in The Corporations Act, the Corporation may purchase and maintain such insurance for the benefit of its Directors and Officers as such as the Board may from time to time determine.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B.W. Gillespie, Chairman



George MacPherson, Secretary

RESOLUTION
CONFIRMATION OF ACTS

On Motion duly made by Mrs. L.S. Paikin, and seconded by Alderman J. Stowe, and carried unanimously it was RESOLVED that all acts, contracts, by-laws, proceedings, appointments, elections and payments enacted, made, done and taken by the Interim Management Committee, the General Manager and the other officers of the Hamilton Performing Arts Corporation, Inc. from the date of their appointment are hereby approved and confirmed.

The appointment of the Interim Management Committee was recommended in the Eighteenth Report of the Board of Control and approved by City Council on 25 April 1972.

The General Manager's appointment was recommended in the Twenty-Third Report of the Board of Control and approved by City Council on 29 June 1971. The appointment was effective as of 2 August 1971.

The history of the Hamilton Performing Arts Corporation, Inc. is as follows:

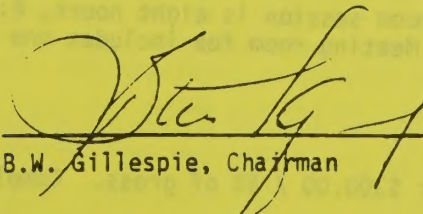
On 14 March 1972, the City Council authorized the City Solicitor to prepare legislation to form a Corporation to maintain, operate and manage the Theatre-Auditorium. At this same meeting the Council resolved that of the two City representatives on the Board of Directors of the Corporation one be a member of the Board of Control and one be an Alderman.

At its meeting of 28 March 1972, the City Council requested that Mr. J.D. McNie, M.P.P., introduce legislation to the Province of Ontario to establish The Hamilton Performing Arts Corporation, Inc.

At the 2nd Session, 29th Legislature of Ontario, Bill Pr29 received first reading on 30 March 1972, second reading on 2 May 1972, the third reading on 2 May 1972, and received Royal Assent on 4 May 1972, and the Act establishing the Hamilton Performing Arts Corporation, Inc. was given the "short title" of The City of Hamilton Act, 1972.

At its meeting of 12 September 1972, the City Council passed By-Law 72-232 transferring the maintenance, operation and management of the Theatre-Auditorium to the Corporation, and at the same meeting passed By-Law 72-233 appointing the first Directors of the Corporation.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B.W. Gillespie, Chairman



George MacPherson, Secretary

MINIMUM RENTAL RATES
SUBJECT TO CHANGE
SEPTEMBER 1972

THE GREAT HALL

	<u>Commercial</u>	<u>Non-Commercial</u>
1st	\$950.00 / 10% over \$10M	\$750.00 Flat
2nd	\$475.00 / 10% over \$15M	\$500.00 Flat

10% Reduction on all rates when using forestage only.

10% Reduction on Commercial rates for 5 times attraction frequency.

Rental rates include four hour take-in, three hour performance and four hour take-out.

One four hour rehearsal is allowed on first performance day.

All subsequent stage rehearsals precluding concurrent rentals are 50% of established rent.

Front of House staff included in performance rental only. All other staff required is in addition to rental.

Lobby and lounge receptions from 9:00 a.m. to 5:00 p.m., \$100.00. After midnight, \$25.00 per hour. Lobby and lounge receptions precluding a performance at same as performance rate.

STUDIO THEATRE

\$200.00 Flat Commercial.

\$100.00 Flat Non-Commercial.

50% Reduction if rented in conjunction with Great Hall, if available. All staff required is extra.

MEETING ROOMS

Meeting Rooms 3, 4 & 5, \$25.00 per session.

Meeting Room 1, \$30.00 per session.

Meeting Room 2, \$35.00 per session.

A meeting room session is eight hours, 8:00 a.m. to 4:00 p.m. and 4:00 p.m. to midnight. Meeting room fee includes one standard set-up.

BOX OFFICE

Commercial: \$300.00 / 5% of gross. Complete promotion 10% of gross.

Box office and promotion includes two weeks mail orders and two weeks window.

Non-Commercial: \$100.00 fee plus prevailing hourly Treasurer's rate.

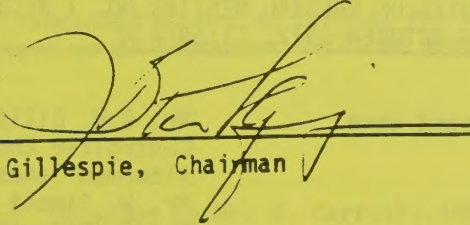
Studio Box Office: At prevailing hourly treasurer's rate.

Minimum Rental Rates - Pg. 2

CONVENTION RATE

For entire building \$1500.00 per day.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


George MacPherson, Secretary

This Special Meeting was called by the Chairman following a meeting at City Hall called by The Mayor to request that permission be given the Grey Cup Festival Committee to use the Theatre-Auditorium for the Schenley Awards presentation on Thursday, November 30th, 1972.

Present at the Mayor's meeting were:

His Worship, Mayor Victor K. Copps
Controller Anne Jones
Alderman J. Stowe
Mr. B.W. Gillespie
Mr. G. Carruth
Mr. W. Sametz
Mr. J. MacDonald
Mr. J.R. Jones
Mr. George MacPherson

MINUTES OF SPECIAL MEETING NO. 1 HELD AT ROOM 219, CITY HALL, HAMILTON, ONTARIO,
ON 5 OCTOBER 1972, 11:58 A.M.

Present were: Mr. B.W. Gillespie, Chairman
Controller Anne Jones
Alderman James Stowe
Mr. W. Sametz
Mr. G. Carruth
Mr. George MacPherson, Secretary.

The Chairman explained to the members that the purpose of the meeting was to consider the Mayor's request that the Board rescind its Resolution of 23 May 1972 "that no activities be booked until the theatre is completed and ready for operation."

Mrs. Jones declined to vote as she is a Director of the Grey Cup Festival Committee, Ltd.

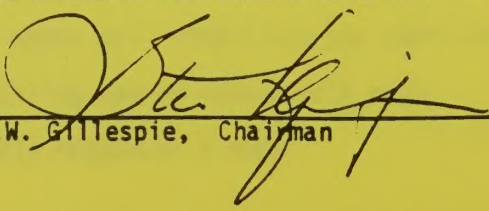
With Mrs. Jones abstaining, the Chair exercised his voting privileges.

MOTION was made by Mr. Carruth, Seconded by Alderman J. Stowe, and Carried that the Board reconsider its Resolution of 23 May 1972 regarding bookings into the theatre in light of the Mayor's request.

After discussion and consideration on a Motion duly made by Mr. Carruth and Seconded by Alderman Stowe and Carried with one abstention it was RESOLVED that the Board of Directors of The Hamilton Performing Arts Corporation, Inc. abide by its earlier unanimous decision of 23 May 1972, "that no activities be booked until the theatre is completed and ready for operation."

There being no further business, a Motion for Adjournment was Moved by Mr. Sametz, Seconded by Mrs. Jones and carried and the Meeting was adjourned at 12:17 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


George MacPherson, Secretary

MINUTES OF THE SECOND MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD ON 25 OCTOBER 1972 (3:00 P.M.) AT THE
HAMILTON THEATRE AUDITORIUM BOARD ROOM.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Mr. G. Carruth
Controller A.H. Jones
Mr. W. Sametz
Alderman J. Stowe
Mr. G. MacPherson
Mr. L. Russell

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Mrs. L.S. Paikin, seconded by Mr. W. Sametz, and unanimously agreed that Minutes of the Meeting held on 27 September 1972, be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. MOTION was made by Mr. W. Sametz, seconded by Mr. G. Carruth, and unanimously agreed that the lease with The Hamilton Philharmonic Society, Inc. be approved for the term commencing the 21st day of October, 1972, until the 31st day of December, 1975.
2. Mr. MacPherson was requested to further investigate insurance coverage and report back at the next Board Meeting.
3. MOTION was made by Mr. W. Sametz, seconded by Mrs. L.S. Paikin, and unanimously Resolved that all permanent employees of The Hamilton Performing Arts Corporation, Inc. shall receive the same benefits as regular employees of City Departments, Resolution attached hereto.

CORRESPONDENCE

1. BOARD OF CONTROL

Letter dated 18 October 1972, from Board of Control regarding senior appointments to staff. Reply dated 19 October 1972 by Chairman read to Board.

2. MR. JACK D. McNIE

Letter dated 5 October 1972, from Mr. McNie submitting his resignation from the Board of the Corporation.

MOTION was made by Mr. W. Sametz, seconded by Mr. G. Carruth and unanimously agreed that Mr. McNie's resignation be accepted with sincere regrets.

Mr. MacPherson was instructed to write to Mr. McNie thanking him for his efforts on behalf of the Theatre-Auditorium. Mr. MacPherson was also instructed to advise the Board of Control of the vacancy on the Board of the Corporation.

3. MR. LORNE BETTS

Letter dated 4 October 1972 to Mayor Copps requesting that Mr. Betts be commissioned to compose an orchestral-choral work for the opening of the theatre.

After discussion, it was agreed that Mr. Carruth and Mr. MacPherson meet with Mr. Betts and discuss this proposal, and perhaps suggest that consideration be given to Mr. Betts for a commission for the official dedication.

REPORTS FROM COMMITTEE CHAIRMEN

1. OPENING FESTIVAL

MOTION was made by Alderman J. Stowe, seconded by Mrs. L.S. Paikin, and unanimously agreed that Recommendations and the Tentative Schedule of Events for Opening Festival as submitted by Mr. Carruth be accepted.

Mr. Gillespie suggested that a private meeting take place with City Council to advise them of plans for Opening Festival. Alderman Stowe agreed to act on behalf of the Board to advise Council.

OTHER BUSINESS

1. Mr. MacPherson submitted a report on proposed names for the theatre.

The Chairman requested a Special Meeting to take place on Wednesday, November 1st, 1972, (5:00 p.m.) at the Hamilton Chamber of Commerce Executive Suite, for the purpose of discussing a name for the Theatre-Auditorium and Trade and Convention Complex.

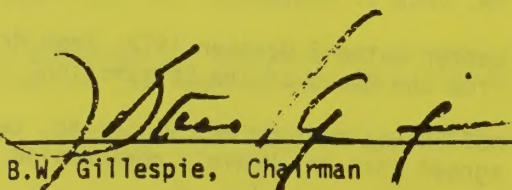
NEXT MEETING

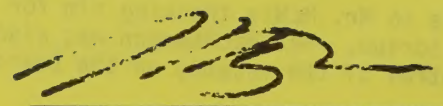
The next meeting of The Hamilton Performing Arts Corporation, Inc. to take place on Wednesday, November 29th, 1972 at 3:00 p.m. at the Theatre-Auditorium Board Room.

There being no further business,

THE MEETING ADJOURNED AT 5:00 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


G. MacPherson, Secretary

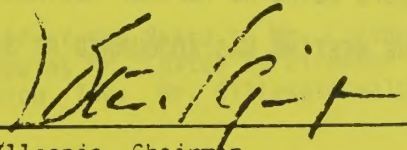
RESOLUTION

EMPLOYEE BENEFITS

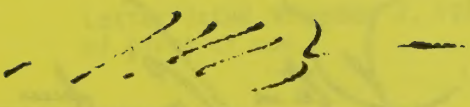
On a Motion duly made by Mr. W. Sametz, and seconded by Mrs. L.S. Paikin, and carried unanimously it was RESOLVED that all permanent employees of The Hamilton Performing Arts Corporation, Inc. shall receive the same benefits as regular employees of City Departments. These benefits shall include, but are not limited to, Ontario Hospital Insurance Plan, Ontario Municipal Employees Retirement System, benefits under The Workmen's Compensation Act (or similar insurance coverage), Group Term Life Insurance, Sick Leave, Vacation Plan, and Holiday Pay. Employees of the Corporation shall receive any other benefits that may be granted to regular City employees in the future.

And it be further RESOLVED that the processing and documentation of employees engaged by the Corporation be done by the Personnel Department of the City and that the salary of employees of the Corporation be adjusted to the nearest monetary Salary Grade of the City in order to maintain an even system of processing.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B.W. Gillespie, Chairman



G. MacPherson, Secretary

MINUTES OF A SPECIAL MEETING NO. 2 HELD IN THE EXECUTIVE SUITE OF THE HAMILTON
CHAMBER OF COMMERCE, 1 NOVEMBER 1972, AT 5:00 P.M.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Alderman J. Stowe
Mr. G. Carruth
Mr. W. Sametz
Mr. G. MacPherson
Mr. L. Russell

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

This special meeting was called at the request of the Chairman to discuss and finalize the Board's recommendation for the name for the complex to be put before the Board of Control and City Council.

After discussion, and upon a Motion made by Mr. G. Carruth, seconded by Mr. W. Sametz, it was unanimously agreed that the complex comprised of the building now known as the Theatre-Auditorium, the future convention centre and attaching plazas and malls be named HAMILTON PLACE. And, that the various facilities within the complex shall have individual names such as THE GREAT HALL, THE CONVENTION CENTRE and THE STUDIO THEATRE.

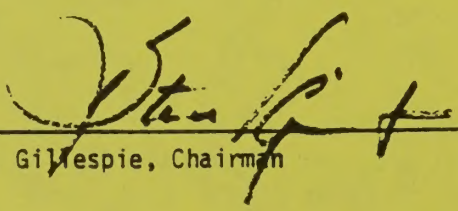
Since time is of the essence, the General Manager was instructed to prepare a written and visual submission to be presented to the Board of Control on Wednesday, 8 November 1972, and to the Council on Tuesday, 14 November 1972.

The members of the Board agreed to appear before Board of Control and Council when the submission is made.

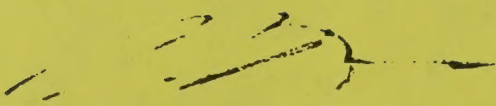
There being no further business,

THE MEETING WAS ADJOURNED AT 8:10 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B.W. Gillespie, Chairman



George MacPherson, Secretary

MINUTES OF THE THIRD MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD ON 29 NOVEMBER 1972 (3:00 P.M.) AT
HAMILTON PLACE BOARD ROOM.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Mr. G. Carruth
Mr. M. Luxton
Mr. W. Sametz
Alderman J. Stowe
Mr. G. MacPherson
Mr. L. Russell

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Alderman J. Stowe, seconded by Mr. W. Sametz, and unanimously agreed that Minutes of the Meeting held on 25 October 1972, be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. Mr. MacPherson informed that investigation of insurance coverage was still in progress and that he would make a further report at the next Board Meeting.

CORRESPONDENCE

1. MR. JACK MCNIE

Letter dated November 23, 1972, from Colin Glassco recommending the appointment of Martin Luxton to fill the vacancy on the Board created by the resignation of Mr. J.D. McNie.

Letter from Mr. Gillespie on behalf of the Board to Mr. Luxton advising of Board of Control's decision to appoint Mr. Luxton as Director of The Hamilton Performing Arts Corporation, Inc. Mr. Gillespie welcomed Mr. Luxton to the Board.

2. MRS. ANNE MACPHERSON

Letter dated November 3, 1972 thanking the Board for flowers on occasion of birth of son.

REPORTS FROM COMMITTEE CHAIRMEN

1. OPENING FESTIVAL

Mr. Carruth outlined the progress made to date by the Opening Festival Subcommittee and submitted his recommendations.

MOTION was made by Mr. G. Carruth, seconded by Mr. W. Sametz, and unanimously agreed that the following recommendations be adopted:

- A. The professional services of Mr. Michael Mauer be engaged to act as Production Co-ordinator for all aspects of Opening Festival at the rate of \$500 per week for the period January 1, 1973 to March 24, 1973.

- B. The extension of Opening Festival to March 24 so that the Festival can include the popular Broadway revival "NO NO NANETTE".
- C. The first two evenings of the Opening Festival should feature Leonard Bernstein's Mass, subject to final approval of cost.

NEW BUSINESS

1. DIRECTORS TICKETS

After discussion, it was agreed that Mr. MacPherson would submit at the next Board Meeting a proposal outlining policy to be followed when issuing tickets to Directors.

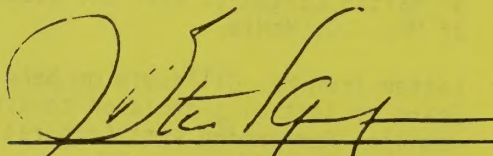
NEXT MEETING

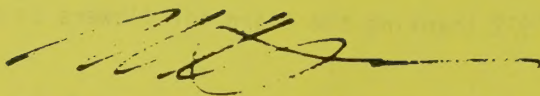
The date of the next meeting of the Hamilton Performing Arts Corporation, Inc. to be announced.

There being no further business,

THE MEETING WAS ADJOURNED AT 4:37 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B.W. Gillespie, Chairman

George MacPherson, Secretary

MINUTES OF SPECIAL MEETING NO. 3 HELD IN THE BOARD ROOM OF HAMILTON PLACE,
5 JANUARY 1973, AT 4:00 P.M.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Mr. G. Carruth
Controller Anne Jones
Mr. Martin Luxton
Mr. W. Sametz
Alderman J. Stowe
Mr. George MacPherson
Mr. Larry Russell

The meeting was called by the Chairman to hear a report by the General Manager regarding completion of construction on Hamilton Place.

Mr. MacPherson reported that lack of settlement in the elevator constructors' strike, and the indications for a prolonged work stoppage, make it impossible to complete the building in time for a March 1st opening. In order to open with Bernstein's MASS it would be necessary to begin stage rehearsals on February 15th, 1973. This is now impossible as completion of the hydraulic stage lifts will require at least seven weeks work. Following this period there is a required six to ten weeks to test and debug all systems in the building.

Mr. MacPherson reported that, at this time, he could not give an approximate date for opening as he would have to cancel contracts now made for the March opening festival and see when he could re-book. One of the problems is that the theatre and touring season is effectively over in June and the summer months offer little in the way of attractions.

After discussion and upon a Motion by Mr. Luxton, seconded by Mr. Sametz, it was resolved:

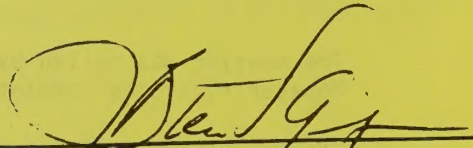
1. That the Chairman would write to Board of Control informing them of the delay and asking assurance that the start of construction on the parking facility, art gallery and convention centre would be co-ordinated to guarantee Hamilton Place access to patrons from Park Drive and access for visiting companies to the loading dock.
2. That the opening of Hamilton Place be re-scheduled for September and that the building not be used before the official opening date.
3. That all principals involved in the opening festival and early users of the building be advised of the delay.
4. That from the completion of the building until the opening an intensive public relations campaign be carried out to maintain public support of the project. This is to be, in part, in the form of public tours of the facilities.

It was agreed that the Board of Control would be notified of the delay in opening on Wednesday, January 10th, 1973, and the participants in the opening festival be notified by Mr. Carruth and Mr. MacPherson on Tuesday evening.

There being no further business,

THE MEETING WAS ADJOURNED AT 5:00 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B. W. Gillespie, Chairman


George MacPherson, Secretary

MINUTES OF THE FOURTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD ON 31 JANUARY 1973 (3:00 P.M.) AT
HAMILTON PLACE BOARD ROOM.

Present were: Mr. B.W. Gillespie
Mrs. L.S. Paikin
Mr. G. Carruth
Mr. M. Luxton
Alderman J. Stowe
Mr. G. MacPherson
Mr. L. Russell

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Alderman J. Stowe, seconded by Mr. G. Carruth, and unanimously agreed that Minutes of the Meeting held on 29 November 1973, be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. Mr. MacPherson reported that insurance underwriters had been inspecting the building and that a rate structure should be delivered in a week or so.
2. As requested the Manager presented a policy statement on the issuance of complimentary tickets. Upon a Motion made by Mrs. Paikin, and seconded by Alderman Stowe, it was resolved:
 - A. That no complimentary tickets will be issued.
 - B. Press tickets will be issued to accredited members of the media on an availability basis depending on contractual terms with licensees and/or producers. Press tickets will be issued only by the Manager or House Press Agent.
 - C. Directors of the Performing Arts Corporation will not be entitled to complimentary tickets. Should a Director be asked to attend a performance in an official capacity such as host to visiting dignitaries, or to investigate public complaints, he shall receive two complimentary tickets.
 - D. The theatre will hold a limited number of House Seats for each performance. House seats are not free, they are to be paid for at the box office price. House seats will be held until 6:00 p.m. on the day prior to the performance, and must be picked up by that time. House seats can be released only by the Manager or Assistant Manager.

CORRESPONDENCE

None

REPORTS FROM COMMITTEE CHAIRMEN

None

NEW BUSINESS

1. The Manager gave a report on the completion of the building and the status of the Trade and Convention Centre. At present schedule, the construction on the theatre should be completed in early March with the exception of the stage lifts. A jurisdictional dispute between the elevator installers and carpenters threatened a general shut-down of operations. (Subsequent meetings with the Trades involved has eliminated this possibility and work is now progressing apace)

Mr. Gillespie reported on a recent meeting of the Trade and Convention Centre Operations Committee wherein the Province agreed to begin rough working drawings on the Trade Centre to hasten the start of construction.

The actual date of opening Hamilton Place still depends on the co-ordination of work on the underground parking facility and the Trade and Convention Centre. The City is being urged to give us answers to these questions.

2. Mr. Gillespie discussed his recent inspection tour of the facility and expressed great concern over certain safety features such as lack of hand holds in the second balcony stairs, the extended curbing and low balcony front railings, the low railings at the back of the balconies, and the low railings at the lobby balcony cross-overs. The Manager was instructed to inform the City's Co-ordinator, Mr. Monaghan, about these concerns and ask him to have the architect write to the Performing Arts Corporation with suggestions on how to correct them. Following the meeting, members of the Board toured the theatre and agreed with Mr. Gillespie's concern.
3. The Manager reported that he had recently held talks with the St. Andrew's Benevolent Society regarding their offer to make available to the theatre a sum of approximately \$140,000, in return for the use of certain facilities in the building. He felt that the time was not at hand to make an agreement with the Society. After discussion on the mechanics of how the theatre could receive this money, it was agreed that Mr. Luxton would look into the matter and report back to the Board.
4. The 1973 Operations Budget in the amount of \$584,690 was presented to the Board by the Manager. It was explained that the budget was quite high since there are so many unknowns in the opening of a new building. Not knowing when the theatre will be open, it is impossible to estimate any revenues for the year.

On a Motion made by Mrs. Paikin and seconded by Alderman Stowe, it was unanimously agreed that the budget be submitted to the Board of Control with a letter explaining that it contains approximately \$100,000 in capital expenditures, and that we estimate revenues on a full year's operation to be approximately \$242,000. The budget will come before the Board of Control on Wednesday, 28 February 1973, at 4:00 P.M.

3.

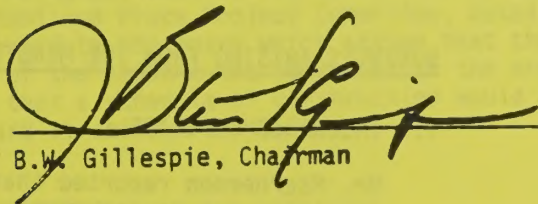
NEXT MEETING

The next meeting will be at the call of the Chairman.

There being no further business,

THE MEETING WAS ADJOURNED AT 5:15 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


George MacPherson, Secretary

MINUTES OF THE FIFTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD ON 1 MARCH 1973 (3:00 P.M.) AT
HAMILTON PLACE BOARD ROOM

Present were:

- Mr. B.W. Gillespie
- Mrs. L.S. Paikin
- Mr. G. Carruth
- Mr. M. Luxton
- Alderman J. Stowe
- Mr. W. Sametz
- Mr. George MacPherson
- Mr. Larry Russell
- Mr. Michael Maurer

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Alderman J. Stowe, seconded by Mr. W. Sametz, and unanimously agreed that Minutes of Meeting held on 31 January 1973, be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. INSURANCE COVERAGE

Mr. MacPherson reported that discussions with the City's Insurance Committee are moving apace. Further meetings are scheduled for Wednesday, March 7th and the coverage rates should be known in approximately two weeks.

2. ST. ANDREW'S SOCIETY

Mr. Luxton reported that he had received the files on this matter from George MacPherson and had done some preliminary investigations. Mr. Luxton will pursue the matter and report to the Board at the next meeting.

3. BUDGET

Mr. MacPherson reviewed the changes made to the Operations Budget by Board of Control at the meeting of 28 February 1973. The total amount requested was \$682,990, which was reduced by \$59,400 by the Board of Control. There would also be further minor deductions in the area of employee benefits. The General Manager stated that these cuts would effect slightly the operations of the theatre, but he thought that he could still run the theatre according to our policies within the approved budget.

It was suggested at the Board of Control meeting that tours of the facility be delayed until September. Chairman Gillespie suggested that perhaps there would be funds available in the "Hamilton Happening" budget to cover tour guides for the theatre and asked the Manager to check with the "Happening" Chairman.

2.

CORRESPONDENCE

1. SAFETY STANDARDS

At the last meeting of the Board, an inspection tour of the facility was made and it was found that certain safety features required correction. On 2 February 1973, Mr. MacPherson wrote to Mr. R.C. Monaghan outlining the Board's concern over these safety features. Mr. Monaghan forwarded a copy of this letter to the architect, Mr. Garwood-Jones on 5 February 1973, and a follow-up letter on February 1973. To date no response has been received from the architect. The Board felt that if no reply has been received by the time of the next Board Meeting, the architect should again be requested to take action on the problems considered to be safety hazards.

2. PARKING FACILITIES

Letter from Mr. R.C. Monaghan, Commissioner of Community Development and Chairman of the Hamilton Place Project Committee, dated 8 February 1973, was read to the Board which stated that the continuing operation of the theatre was uppermost in the minds of the Committee and that a schedule of construction would be presented to this Board as soon as possible.

3. AMERICAN THEATRE PRODUCTIONS

Mr. MacPherson reported that one Producer, Gordon Crowe of Contemporary Theatre Productions, has refused to cancel a contract for STORY THEATRE that was booked for the original opening festival. The Manager reported that he had attempted to secure other facilities to present STORY THEATRE in Hamilton and in other cities but was unsuccessful. When Mr. Crowe refused to cancel the contract, and upon the advice of the Chairman, the Manager turned the matter over to our solicitor. Letter from Mr. John F. Evans dated 22 February 1973 to Mr. Mallow of American Theatre Productions stating our position was read.

REPORTS FROM COMMITTEE CHAIRMEN

1. OPENING FESTIVAL COMMITTEE

At the request of the Committee Chairman, Michael Maurer presented the Committee's proposed program of events for an Opening Festival to commence 22 September 1973. He indicated that the program was subject to change dependent on booking availabilities for major attractions. During discussions Chairman Gillespie asked Mr. Carruth to investigate the possibility of grants to form a company of high school performers to appear in the Opening Festival.

Upon a MOTION made by Alderman J. Stowe, seconded by Mr. Luxton, it was agreed, with one abstention, that the program be approved in principle as presented subject to bookings and scheduling availabilities.

NEW BUSINESS

1. LIQUOR LICENCE APPLICATION

Meeting held with Messrs. G. MacPherson, Larry Russell, John Evans, and Mr. J. Mackey of the L.L.B.O. in Toronto. Plans have been approved but there are problems in defining certain areas of the theatre as stipulated by the Liquor Licence Act. It was felt by Mr. Russell that at present the facility should concentrate on obtaining a licence for the Piano Nobile bar areas only. The Rehearsal Studio and other areas such as meeting rooms could operate under a banquet permit as required.

MOTION was made by Mr. M. Luxton, seconded by Mr. W. Sametz, and unanimously agreed that a licence be obtained for the Piano Nobile area only, and that it be made top priority to have Hamilton Place included in the L.L.B.O. Hearing to take place in Hamilton in May.

OTHER BUSINESS

1. Mr. Gillespie reported that the Grey Cup office space was vacant and that there has been little interest in it other than enquiries from the Visitors and Convention Bureau and the Regional Arts Council. Neither of these organizations have indicated that they are interested in moving in.

Mr. MacPherson asked if he should attempt to rent the space to a professional office even though it has always been understood that the space was provided to be used by Arts or Civic organizations. After discussion, the Board agreed that the space be held and made available only to organizations in the arts or civic affairs areas.

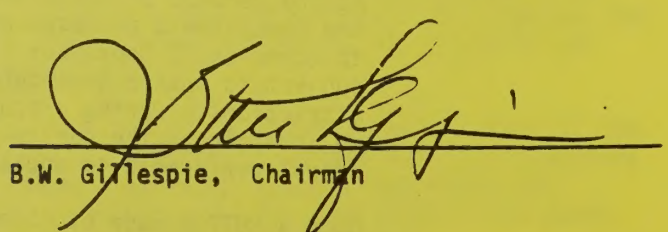
NEXT MEETING

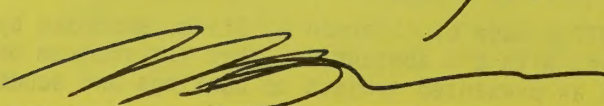
The next meeting of the Hamilton Performing Arts Corporation, Inc. to take place 28 March 1973 (3:00 P.M.), Hamilton Place Board Room.

There being no further business,

THE MEETING WAS ADJOURNED AT 4:50 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


George MacPherson, Secretary

ATTACHMENT TO MINUTES OF 1 MARCH 1973

On Friday, 2 March 1973, Chairman Gillespie was informed that the Board of Control requests that an additional \$50,000 be cut from the budget. He has asked the staff to see if this is possible and how it would effect the operation of the theatre.

MINUTES OF SPECIAL MEETING NO. 4 HELD IN THE BOARD ROOM OF HAMILTON PLACE,
14 MARCH 1973 AT 3:00 P.M.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Mr. G. Carruth
Controller Anne Jones
Mr. W. Sametz
Mr. George MacPherson
Mr. Larry Russell

The meeting was called by the Chairman to discuss additional cuts to the operating budget required by the Board of Control.

Mr. Russell explained that the Board of Control had cut \$59,400 from the original budget of \$682,990 which left the budget at \$623,590. Approximately one week later the staff was advised that the Board of Control had cut an additional \$100,000 from the budget. After reviewing the budget and making several cuts, mostly in the areas of staff, service contracts, and delayed hiring dates, the staff reduced the budget by \$68,670, \$31,330 short of the \$100,000 requested by the Board of Control. To cut another \$31,330 from the operating budget would seriously hinder the running of the theatre and require change in the basic philosophy in the original reasons for building Hamilton Place.

Mrs. Paikin suggested that we should make every attempt to reduce the budget as much as possible but that this Board should advise the Board of Control that any actions on our part should not set a precedent for future budgets.

The Board then reviewed the budget item by item. Mr. MacPherson pointed out that any further reductions could well affect rental scales, forcing them higher especially for local groups, cut back on the services offered to users of the building, as well as lose strict control in the areas of the box office and bars since the position of House Manager had been deleted.

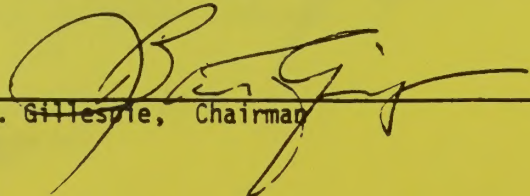
After much discussion, a MOTION was made by Mr. G. Carruth, seconded by Mrs. L.S. Paikin, and unanimously agreed that the position of House Manager be reinstated as in the original budget with service to commence on 1 July 1973 at a salary of \$4,620 for the remainder of the year.

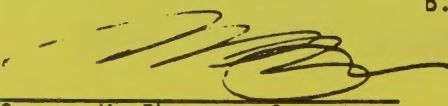
After further study of the budget it was found that to remove any further monies from the budget would seriously affect the operation of Hamilton Place.

Upon a MOTION made by Mrs. L.S. Paikin, seconded by Mr. G. Carruth, it was unanimously agreed that the cuts made thus far amounting to \$127,000 be considered maximum and that an operations budget in the amount of \$555,990, including the retention of the House Manager at \$4,620 less a reduction of \$3,550 in property and business taxes, be submitted to the Board of Control.

There being no further business,
THE MEETING ADJOURNED AT 5:00 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


George MacPherson, Secretary

MINUTES OF THE SIXTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON PERFORMING ARTS CORPORATION, INC., HELD ON 28 MARCH 1973 (3:00 P.M.) AT HAMILTON PLACE BOARD ROOM

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Controller Anne Jones
Mr. Gordon Carruth
Mr. Martin Luxton
Alderman J. Stowe
Mr. George MacPherson
Mr. Larry Russell

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Mrs. L.S. Paikin, seconded by Mr. G. Carruth, and unanimously agreed that Minutes of Meeting held on 1 March 1973 be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. INSURANCE COVERAGE

Mr. MacPherson informed that investigations of rate structures were still underway and he would report further at the next Board meeting.

2. BUDGET

Controller Jones informed the Board that the operations budget in the amount of \$555,990 had been approved by Board of Control.

3. LIQUOR LICENCE APPLICATION

The General Manager advised that the original application had been withdrawn, and a new application covering the Piano Nobile area only had been submitted. The Liquor Licence Board will soon notify when to commence advertising and the date of the Hearings in Hamilton.

4. ST. ANDREW'S SOCIETY

Mr. Luxton reviewed what transactions have taken place with the St. Andrew's Society in respect to their proposed donation of \$150,000. He felt the monies could be put to best usage if directed into a Foundation established by the Hamilton Performing Arts Corporation, Inc. This Foundation would be set up to offset the facility's operational deficit. He suggested a Motion be made at the next Board meeting to establish the Hamilton Performing Arts Foundation as a vehicle to accept this and other donations, and a memo be prepared outlining the objectives of the Foundation.

MOTION made by Mrs. L.S. Paikin, seconded by Mr. G. Carruth, and unanimously agreed that investigation be made into the feasibility of setting up the Hamilton Performing Arts Foundation.

2.

CORRESPONDENCE

1. SAFETY STANDARDS

Mr. MacPherson informed that no response has been received from the architect concerning action on the problems considered safety hazards. He was instructed to again notify the architect of the Board's great concern over these safety hazards.

2. PARKING CONSTRUCTION

Letter dated 9 March 1973 from Mr. D.W. Roughley outlining preliminary schedule for design and construction of parking garage.

The Chairman requested that Mr. MacPherson speak to Mr. Philips on behalf of the Board expressing their concern over interference of Hamilton Place operations during the period of constructing the garage and Trade and Convention Centre.

3. TRADE AND CONVENTION CENTRE

Letter from Mr. D.G. Creba dated 12 March 1973 proposing that a tour of Trade and Convention Centres be made with representatives of the Ministry, Architect's office, and City of Hamilton.

Mr. Gillespie suggested that prior to the trip proposed in Mr. Creba's letter, a visit should be made by certain representatives of The Hamilton Performing Arts Corporation to familiarize themselves with different aspects of Trade and Convention Centres.

The Board agreed that a trip be made by Mrs. L.S. Paikin, Alderman J. Stowe, and Mr. Larry Russell to view different facilities, if the staff thought it necessary after meetings with the I.A.A.M.

4. Letter from Mr. H.G. Wilson dated 22 March 1973 requesting the rental of Hamilton Place for a Canada Tomorrow conference in June of 1973.

The General Manager pointed out that this date would be prior to the official opening of Hamilton Place. He advised that other similar requests have been made, which could benefit Hamilton Place by serving as a test for certain systems in the facility before the actual opening date. Although the building would not be in full operation, it might be subject to Provincial tax if these rentals are made.

The Board instructed Mr. MacPherson to consult with Mayor Copps and receive his suggestions on what position The Hamilton Performing Arts Corporation should assume in respect to early rentals. At this meeting it should be emphasized that Hamilton Place would benefit largely by having a preliminary trial period.

NEW BUSINESS

1. IDENTIFICATION SIGN

Mr. MacPherson reported that he had written to Mr. Monaghan of the Community Development Department expressing the Board's concern that no provision had been made for an identification sign for Hamilton Place. As a result of this correspondence, a meeting is to take place between Controller Bethune, Mr. Monaghan and Mr. MacPherson to discuss the identification sign.

3.

2. PURCHASE OF PIANOS

The General Manager outlined the requirement of two concert pianos and two rehearsal pianos for the operation of Hamilton Place. Funds are available through the Foundation office for these items. He requested the Board's direction on how to proceed with the purchase of these pianos.

After discussion the Board authorized preliminary investigations to take place by the staff of Hamilton Place, and a report be made at the next Board meeting.

3. ELECTRIC ORGAN

Mr. MacPherson disclosed the need of an electric organ by Hamilton Place. He informed that an unofficial offer had been made by the Provincial Government for the purchase of a Shaw organ.

After considerable discussion, the Board agreed that a confidential meeting take place with the Minister of Industry and Tourism, Mr. C. Bennett, Mr. Gillespie, and Mr. MacPherson to clarify the Government's intention of donating this instrument to Hamilton Place.

4. Mr. Larry Russell reported a trip had been made by the General Manager and himself to Regina, Saskatoon and Winnipeg to make a detail study of theatres comparable to Hamilton Place. Much information had been gathered in all areas of theatre operation, which would assist in setting up policies and the avoidance of operational errors.

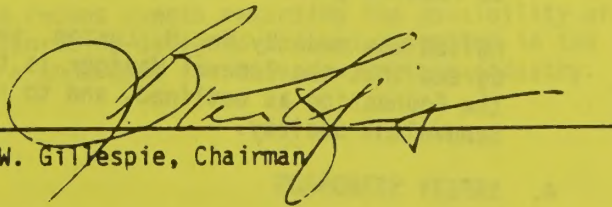
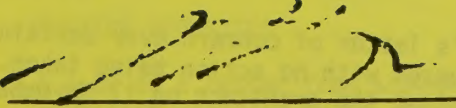
NEXT MEETING

The next meeting of The Hamilton Performing Arts Corporation, Inc. to take place 25 April 1973 (3:00 P.M.), Hamilton Place Board Room.

There being no further business,

THE MEETING WAS ADJOURNED AT 5:00 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman
George MacPherson, Secretary

MINUTES OF THE SEVENTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD ON 6 JUNE 1973 (6:00 P.M.), AT THE
PRESIDENT'S SUITE OF THE HAMILTON CHAMBER OF COMMERCE.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Alderman J. Stowe
Mr. G. Carruth
Mr. M. Luxton
Mr. W. Sametz
Mr. George MacPherson
Mr. Larry Russell

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Mr. M. Luxton, seconded by Mr. W. Sametz, and unanimously agreed that Minutes of Meeting held on 28 March 1973 be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. INSURANCE COVERAGE

The proposed insurance coverage for Hamilton Place was presented by the General Manager. A discussion of the various types of coverages and premiums was held, and it was suggested by Mr. Luxton that a clause be added to the insurance contract stating that the agent of record will submit to the General Manager a yearly written review of all coverage with recommendations for changes in coverage item by item.

MOTION was made by Mr. M. Luxton, seconded by Alderman J. Stowe, and unanimously agreed that the General Manager take out the coverage outlined with the inclusion of the review clause.

2. LIQUOR LICENCE APPLICATION

The Corporation's solicitor has advised that the application for a Theatre Lounge Licence has been approved and that the area inspector for the L.L.B.O. would be visiting the premises shortly. The General Managers were instructed by the Board to pursue the matter with all alacrity to insure that the theatre will have a licence by September, if not sooner.

3. HAMILTON PERFORMING ARTS FOUNDATION, INC.

Discussion was held on the proposed legislation to establish a Foundation to receive gifts for Hamilton Place.

MOTION was made by Mr. M. Luxton, seconded by Mr. W. Sametz, and unanimously agreed that the General Manager is to proceed in setting up and registering the Foundation as outlined, and to renew negotiations with the St. Andrew's Benevolent Society.

4. SAFETY STANDARDS

The architect's reply to the Board's letter of concern over certain safety standards in the building was discussed with no action being taken. Mr. MacPherson reported that he had advised the architect on 17 November 1972,

2.

of a problem of snow falling off the roof endangering pedestrians below. No reply has been received from the architect although the matter has been brought to his attention several times. This week a citizen's complaint was lodged with Controller Morrow and a demand for action has been sent to the architect.

5. PARKING CONSTRUCTION

Mr. MacPherson reported on a recent meeting with the Ministry of Government Services on 28 May 1973 regarding the Trade Centre and the underground parking. As it now stands, construction will begin on the parking in October 1973, with a completion date in October 1974. The City and Province are aware and concerned over the matter of access to the theatre and promise complete co-operation with this Board to provide for continuous operation. The design stage of the Trade Centre/Office Tower is to commence on 1 July 1973, for a tendering date of 1 January 1974, and completion is scheduled for mid 1976.

6. EARLY RENTALS

With the delay in take-over from the General Contractor and problems encountered by the Canada-Tomorrow Conference, this event did not use the facilities of Hamilton Place. Mr. Russell reported that with the late take-over and the beginning of production in August it is doubtful if any major bookings would take place this summer. Several small groups have used the Board Room and other bookings for this room are expected.

7. HAMILTON PLACE SIGN

Placement of a sign on the building is still under discussion. Mr. Russell reported on discussions with Information Concepts of New York regarding an exciting new type of outdoor changing sign that is under consideration. Although the sign is extremely expensive, \$250,000, it could be a revenue producing venture for the Corporation.

8. PIANOS

Mr. MacPherson reported on the status of the purchase of pianos explaining that funds were available for the required number and that he would be asking the Foundation to release certain funds committed for such purchases. The main instrument to be purchased is a Steinway. Mr. MacPherson is trying to secure the services of a well-known artist to make the selection of a specific instrument for us.

9. DONATION OF ORGAN FOR THE GREAT HALL

Chairman Gillespie reported on recent events regarding the possibility of a \$100,000 Shaw Electronic Organ being designed for and installed in the Great Hall by the Province as a show-case for this new Ontario industry.

NEW BUSINESS

1. THEATRE ACOUSTICS

A copy of a letter from acoustical consultant Russell Johnson to the architect received by Mr. MacPherson was read by the Board. After much discussion about its contents, certain acoustical problems that could effect the operation of the theatre and restrict its use to only certain types of events, it was agreed that the owner, The City of Hamilton should be advised of contents of the letter.

3.

MOTION Made by Alderman J. Stowe, seconded by Mr. M. Luxton, and unanimously agreed that the General Manager be instructed to write to the City's representative Mr. Monaghan enclosing a copy of the Russell Johnson letter and urging that very serious consideration be given the matter. The Manager was also instructed to request from the City copies of all the acoustical consultant's reports on the sound systems and acoustical testing.

2. REALTY TAXES

After a discussion of the subject of realty taxes it was decided that no further action be taken on the matter at this time.

3. LEASING AGREEMENT WITH ARTS COUNCIL

The General Manager requested permission to sign a three-year lease for 500 square feet of office space to the Hamilton and Region Arts Council at \$5.00 per square foot per year. It was agreed that the lease should be approved and it was signed and sealed by the Chairman and General Manager.

4. DEFICIENCIES

Mr. MacPherson read a list of deficiencies which he felt would hamper or cause additional costs in the operation of the theatre. He felt that the City should be advised of these and the possible consequences before the operation of the building is turned over to the Board by the City.

MOTION was made by Mr. M. Luxton, seconded by Alderman J. Stowe, and unanimously agreed that the Manager write to Mr. Monaghan a strongly worded letter, copies to the members of the Board of Directors and the individual members of the Board of Control, advising the owner of these deficiencies.

5. Mr. Russell presented to each Board Member present their official Hamilton Place identification card and asked that they sign same and have their pictures taken at City Hall.

6. ADDITIONAL STAFF

Mr. Russell informed that Ms. Jane Reid had joined the staff in the position of stenographer. He also informed the Board that Mr. Hewitson finds it impossible to take the position of Box Office Treasurer, but that Mr. Mike King, former treasurer of the Royal Alexandra, St. Lawrence Centre, and currently employed by the Attractions Ticket Office in Toronto, is available to fill the position at an annual salary of \$12,500 per year. Mr. Hewitson will work with him during the early months to set up the box office and promotion department.

Mr. Russell then read a job description for the position of Manager-Operations explaining that after much study it was found that an internal accountant was needed and that the proposed position of Front of House Manager would be expanded to include auditing, box office and management. The position should be posted at a salary range of \$13,500 per year.

MOTION was made by Mrs. L.S. Paikin, seconded by Mr. G. Carruth, and unanimously agreed that Mike King be employed as Box Office Treasurer at \$12,500 per year and that the position of Manager for Operations be posted at \$13,500.

4.

7. BOARD APPROVAL OF EXPENDITURES

MOTION was made by Mr. G. Carruth, seconded by Mr. M. Luxton, and unanimously agreed that the Board of Directors of The Hamilton Performing Arts Corporation, Inc. reaffirms its earlier resolution of By-Law #1 dated 27 September 1972, that "The General Manager shall have general charge and be answerable for finances and property of the Corporation and shall have the authority to disburse funds for necessary expenses within budget limitations." In this motion, authorization is given the General Manager to disburse funds in excess of \$1,000 within budget limitations.

8. RENTAL AGREEMENTS

The General Manager explained the terms and meaning of sections of the proposed Licensing Agreement submitted to the Board for approval.

MOTION was made by Mr. G. Carruth, seconded by Mrs. L.S. Paikin, and unanimously agreed that the Licensing Agreement as prepared by the Managers and the Corporation's solicitor be approved as the standard form to be used for the Agreement for all groups renting facilities within Hamilton Place.

9. MAYOR'S TOURS

A general discussion was held on the forthcoming fund raising tours to be sponsored by the Mayor. Several points of great concern were raised and it was agreed that the Chairman would speak to Controller Jones at the earliest possible time and inform her of the concern of the Board, and ask that guidelines for the operation of the theatre by this Corporation be established.

COMMITTEE REPORTS

1. OPENING FESTIVAL COMMITTEE

Mr. Carruth presented the Board with the Final Schedule for the thirty day Opening Festival to begin on 22 September 1973. Mr. Carruth estimated, subject to further discussions with the General Manager, that the cost of the 100 performances for an audience of 95,000 people would be in the neighborhood of \$70,000. The Board instructed Mr. Carruth to speak to Controller Jones about funding the Festival as soon as a firm budget is set.

MOTION was made by Mr. Martin Luxton, seconded by Alderman J. Stowe, and unanimously agreed that the Opening Festival schedule is approved by this Board and application to the City be made for funds before the schedule is announced to the public.

The Chairman presented a letter from Controller Morrow and a memo from Controller Jones both expressing concern that the Bach-Elgar is not going to perform in the Opening Festival. Mr. Carruth spent considerable time describing all meetings and correspondence with the Choir and all offers of participation made to it. After considerable discussion, the Board agreed that the Opening Committee had indeed offered the Choir several alternatives. It was unanimously agreed that Mr. Carruth and Mrs. Paikin would write to the Bach-Elgar Choir restating the Committee's position and previous offers and that the Chairman would write to Controller Morrow and speak to Controller Jones.

5.

CORRESPONDENCE

The Chairman read a letter from the Niagara Grape and Wine Festival offering editorial space in their promotional material and requesting a tour of Hamilton Place for a group of Travel Editors from the U.S. on August 3 or 4. The Manager was instructed to write to the Festival organizers giving our co-operation and a tour of the facilities for the visiting editors.

CHAIRMAN'S REMARKS

Mr. Gillespie informed the Board that the office staff will be sending a weekly summary of activities in order to keep them more informed of the progress about the theatre. With the large amount of work to be done between now and the opening date of 22 September, there will be two Board meetings per month over the summer. These will be noon meetings. Mr. MacPherson is to poll the Board to get each member's summer holiday schedule.

The Chairman presented to the Board the schedule of events booked into the theatre for the first year. The Manager explained the various types of bookings; which were rentals, percentage engagements, and those that are guarantee engagements to be presented by the Corporation, and he explained the fees to be paid to the producers.

MOTION was made by Alderman J. Stowe, seconded by Mr. W. Sametz, and unanimously agreed that the General Manager be authorized to enter into agreements for the attractions and to sign all contracts including those for fees in amounts over \$5,000.

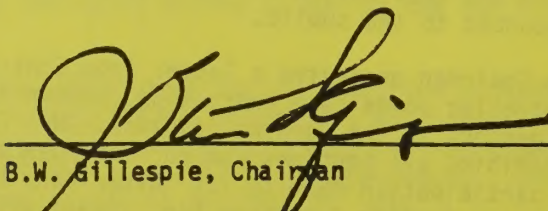
NEXT MEETING

The next meeting of The Hamilton Performing Arts Corporation, Inc. Board of Directors is at the call of the Chairman.

There being no further business,

THE MEETING WAS ADJOURNED AT 11:35 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman
George MacPherson, Secretary

MINUTES OF THE EIGHTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD ON 27 JUNE 1973 (12:00 NOON),
IN THE BOARD ROOM OF HAMILTON PLACE.

Present were:

Mr. B. W. Gillespie
Mrs. L. S. Paikin
Alderman J. Stowe
Mr. M. Luxton
Mr. G. Carruth
Mr. George MacPherson
Mr. Larry Russell

Mr. Gillespie acted as Chairman and Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Alderman J. Stowe, seconded by Mr. M. Luxton, and unanimously agreed that Minutes of Meeting held on 6 June 1973 be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. TAKE OVER OF BUILDING
INSURANCE COVERAGE
LIQUOR LICENCE APPLICATION

The managers reported on the status of the building take-over, insurance coverage and the liquor licence application. Concern was expressed over the lack of action by the LLBO and the possibility of major changes required to the building and the lack of time to make the same. Managers were instructed to make further contact with the LLBO.

2. HAMILTON PERFORMING ARTS FOUNDATION, INC.

The Hamilton Performing Arts Foundation, Inc. is now being incorporated and the general manager reported that he was back in negotiations with the St. Andrew's Benevolent Society. Mrs. L. S. Paikin suggested that representatives of the Society be invited to opening functions even though the negotiations might not be completed at that time.

3. PARKING CONSTRUCTION

The report on the underground parking construction schedule brought forth a suggestion by Mr. M. Luxton that the city be asked to erect signs stating that the project was being undertaken by the City of Hamilton. This suggestion was made should there be inconvenience caused by the excavations. The manager was instructed to make this request to the City.

4. PIANOS

The manager reported that famed pianist Eugene Istomin recently visited the Steinway Factory in Long Island City and selected a concert grand piano, number B-2795, for Hamilton Place. Negotiations are now underway with Yamaha to acquire the additional instruments required. Mr. M. Luxton declared possible conflict and did not comment or enter into discussion on this subject.

2.

5. THEATRE ACOUSTICS

Mr. G. MacPherson discussed the results of further acoustical testing and it was decided that the Board would take a skeptical attitude on all verbal reports until the final written report is received from the acoustical consultant.

6. SEWER IMPOST TAX

With regards to the Sewer Impost Tax, the manager was instructed to make further investigation and report back at the next meeting.

7. ADDITIONAL STAFF

Mr. L. Russell reported on new staff members. The managers were instructed to prepare a table of organization and a job description book which is to be updated yearly.

8. UNION CONTRACT

Mr. B. W. Gillespie and Alderman J. Stowe reported on the recent negotiations with the stagehand's union, the I.A.T.S.E.

Although it is a "tough" contract it is felt that it is a fair one and was negotiated in good faith and with goodwill. Two points remain to be finalized and the General Manager was instructed to complete the negotiations, send the final contract draft to the Board Members and then poll the Board for opinion.

NEW BUSINESS

1. STAFF HOLIDAYS

MOTION by Mr. M. Luxton, seconded by Alderman J. Stowe and unanimously agreed that Mr. G. MacPherson and Mr. L. Russell be authorized to attend the International Association of Auditorium Managers Conference in Philadelphia, Pennsylvania from 22 to 27 June 1973. It was further agreed that both managers be instructed to take their holidays after the Opening Festival and before the New Year.

2. PUBLIC RELATIONS PROGRAMME

After much discussion it was agreed to reject the public relations campaign as submitted by Urban Associates. It was further agreed that the publicity and public relations programme be handled as an "in-house" operation by the staff using John Hall as house press agent. At the next meeting the expanded "in-house" programme is to be presented. Mrs. L. S. Paikin asked that the managers make contact with the Co-ordinated Arts Services in Toronto regarding using some of their facilities.

3. PRESS CAR

It was agreed to accept the offer of the British Leyland Motors to provide press cars and limousines for Hamilton Place press department, dignitaries and stars.

3.

4. ARTISAN'S GUILD - DISPLAY

MOTION was made by Mrs. L. S. Paikin, seconded by Alderman J. Stowe and unanimously agreed that the General Manager write to Mrs. Kompass of the Sub Committee on the Performing Arts of the Hamilton Historical Board welcoming a display of historical data relative to the performing arts in Hamilton to be placed in the theatre during the Opening Festival, subject to the approval of the Display Committee. The Display Committee is composed of the Chairman of the Opening Festival Committee, the Theatre-Auditorium Architect, and the General Manager of the Performing Arts Corporation.

OTHER BUSINESS

1. After discussion of certain problems and misunderstandings, it was agreed that the Chairman was to meet with Controller Jones to establish firm guidelines regarding the relationship between the Corporation and the Board of Control over matters of staffing, expenditures and operational policies.
2. MOTION by Mr. M. Luxton, seconded by Mr. G. Carruth and unanimously agreed to advance the salary of the Assistant General Manager to the fourth level of his category, \$15,098.91. This advance to be retroactive at 1 June 1973. It was further agreed that the salary classification for the Assistant General Manager be reviewed at the first of the New Year.

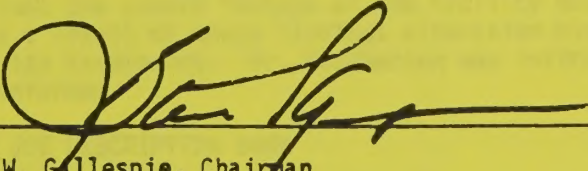
NEXT MEETING

The next meeting of the Hamilton Performing Arts Corporation, Inc. to take place Tuesday, 10 July 1973 (12:00 Noon), Hamilton Place Board Room.

There being no further business,

THE MEETING WAS ADJOURNED AT 2:30 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B. W. Gillespie, Chairman



George MacPherson, Secretary

AMENDMENT TO MINUTES OF 27 JUNE 1973 MEETING

OTHER BUSINESS

- 1.1 The Management of Hamilton Place has right to transfer funds from one operating account to another with the approval of the Board. This does not include transfer of salary accounts.

MINUTES OF THE NINTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD ON 10 JULY 1973 (12:00 NOON) IN
THE BOARD ROOM OF HAMILTON PLACE

Present were: Mr. B.W. Gillespie
Mrs. L.S. Paikin
Controller Anne H. Jones
Mr. G. Carruth
Mr. M. Luxton
Mr. George MacPherson
Mr. Larry Russell

Mr. Gillespie acted as Chairman, Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

Chairman requested inclusion of Rider to outline Board's decision respecting transfer of budget items as amendment to Minutes of Previous Meeting.

MOTION was made by Mrs. L.S. Paikin, seconded by Mr. M. Luxton, and unanimously agreed that Minutes of Meeting held 27 June 1973, be accepted as distributed, subject to above amendment.

BUSINESS ARISING FROM THE MINUTES

1. LIQUOR LICENCE APPLICATION

Reported by Mr. L. Russell - a delay has occurred due to error in L.L.B.O. approval. Corrective measures as well as completion of minor details underway. Final approval expected within two to three weeks from date.

2. PARKING CONSTRUCTION

General Manager reported plan on schedule. Board reiterated their concern that construction should not obstruct passage to the theatre.

3. SEWER IMPOST TAX

Controller Jones conducting investigation with Departments at City Hall. Informed that this charge would not impair Operations Budget and would most likely be handled by Treasury as a Bookkeeping entry.

Mr. MacPherson commented that the square footage of the facility was being recalculated, and as a result of these findings alteration might be made to the building's tax assessment. Mr. MacPherson was instructed to keep Controller Jones informed.

4. TABLE OF ORGANIZATION AND JOB DESCRIPTION BOOK

Deferred to a later date.

5. UNION CONTRACT

Manager submitted final I.A.T.S.E. contract for Board approval, and indicated that the Pension clause was subject to change due to conflict with O.M.E.R.S. over minor legalities. Discussion followed.

MOTION was made by Mr. M. Luxton, seconded by Mr. G. Carruth, and unanimously agreed that the contract with I.A.T.S.E. be approved, subject to clarification of Item 17, Pension.

6. PUBLIC RELATIONS PROGRAM

Mr. MacPherson distributed to the Board for their information a program outlining press and publicity activities for the remainder of 1973. The program was reviewed in detail and Mr. MacPherson pointed out a considerable saving would be made by employing an in-house agency with earning commission as such. Suggestion made by Mr. Luxton that a public tour specifically for senior citizens be conducted one afternoon.

Staff instructed to proceed with program as submitted.

7. HAMILTON HISTORIC BOARD - DISPLAY

Letter of 28 June 1973 from George MacPherson to Hamilton Historical Board outlining decision of Corporation Board to welcome display during Opening Festival.

Reported by Mr. MacPherson that meeting was held between staff and members of Historical Board, and both parties are in agreement to a photographic display of certain historic facilities. Also to future travelling displays which would have initial showings at Hamilton Place. Staff instructed to proceed with work as designated.

NEW BUSINESS

1. CHANGE ORDERS

Letter from George MacPherson to Reg Monaghan, 9 July 1973 urging him to meet with Board of Control to seek its direction regarding outstanding change orders, and the possibility of additional changes; in particular the matter of seating wagons on the stage lifts must be corrected.

General Manager informed likelihood of C.M.T. requesting additional funds (in excess of \$50,000) from Board of Control, to cover changes incurred by Architect. Correspondence has been filed with the Project Co-ordinator to point out these discrepancies.

Decided no further action to be taken by Board at this point.

2. VENDING CONTRACTS

Requested by Mr. Russell that Board approve Corporation's entry into vending machine contract with Canteen of Canada Ltd. Duration of contract to coincide with opening of Trade Center, in order that following contract can be negotiated for both facilities.

MOTION was made by Mr. M. Luxton, seconded by Mrs. L.S. Paikin, and unanimously agreed that contract with Canteen of Canada be approved, subject to finalization with Legal Department.

COMMITTEE REPORTS

1. OPENING FESTIVAL COMMITTEE

Mr. Carruth presented the Opening Festival budget, pointing out that exclusive of three events being senior citizens' concerts, the education program, and the opening nights' concert, the Opening Festival budget was self-sufficient. The Opening Festival Committee would be applying

to Board of Control for financial support of the three aforementioned events. If the Board should decide not to subsidize these funds, the Opening Festival would still be in a position to proceed without.

MOTION was made by Controller Anne Jones, seconded by Mr. Luxton, and unanimously agreed that the Opening Festival budget be approved for submission to Board of Control.

Controller Jones reported meeting held with Mr. Gillespie, Mr. MacPherson, herself and the Mayor to discuss various aspects of the theatre opening. It is the Mayor's intention to hold a celebration on the day of opening, which would in no way interfere with the Opening Festival as planned by the Hamilton Place Committee.

OTHER BUSINESS:

1. Chairman Gillespie asked Controller Jones to investigate whether regionalization would affect the administration of Hamilton Place, and to inform the Board of her findings.
2. Mr. Carruth requested that the Board at this point in time reconsider their policy in respect to sale and reservation of tickets for the opening attractions. The Board instructed that a meeting be held with the Mayor to confirm his ticket requirements, and to discuss ticket distribution throughout the festival.
3. Mrs. Jones suggested a special meeting of Council members including a tour of the Hamilton Place facility be held before the next Council meeting. Staff instructed to proceed.
4. Mr. MacPherson requested the Board's permission to set up a special banking account to be used to pay performers and to settle accounts with the various attractions presented by the Corporation. This account would be used for one purpose only and would have a minimum balance of \$5,000; and should additional funds be required for a given payment a transfer would be made from the City's general account. Two signatures would be required on all cheques, and the authorized signatures would be the General Manager, the Assistant General Manager and the Box Office Manager.

MOTION made by Mrs. Paikin, seconded by Mr. Carruth, and agreed that the General Manager set up a special account to be used to settle with performers and attractions.

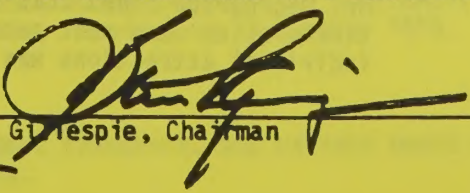
NEXT MEETING

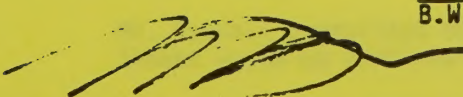
The next meeting of the Board of Directors of The Hamilton Performing Arts Corporation, Inc. at the call of the Chairman.

There being no further business,

THE MEETING WAS ADJOURNED AT 2:45 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


George MacPherson, Secretary

MINUTES OF THE TENTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC. HELD ON 29 AUGUST 1973 (12:00 NOON)
IN THE BOARD ROOM OF HAMILTON PLACE.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Alderman J. Stowe
Mr. Gordon Carruth
Mr. George MacPherson
Mr. Larry Russell
Mr. George Dabb
Mr. R.C. Monaghan
Mr. B. Kilpatrick

Mr. Gillespie acted as Chairman, Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Mrs. L.S. Paikin, seconded by Alderman J. Stowe, and unanimously agreed that Minutes of Meeting held 10 July 1973, be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. LIQUOR LICENCE APPLICATION

Reported by Mr. Russell - All material has been submitted to the LLBO as required. Licence will be issued next week.

2. PARKING CONSTRUCTION

Reported by Mr. Monaghan - Program set up to issue tenders this fall, with construction to commence later this year. City officials aware of Board's concern over access to the building.

3. TABLE OF ORGANIZATION AND JOB DESCRIPTION BOOK

Board approved request made by staff that additional person be taken on in Maintenance Department. Staff instructed to proceed with Board of Control on matter.

4. REGIONALIZATION

Mr. MacPherson informed Board no official action has as yet transpired, but it is felt that the Performing Arts Corporation would fall under the jurisdiction of Regional Government.

COMMITTEE REPORTS

1. OPENING FESTIVAL COMMITTEE

Mr. Carruth reported work of Committee now taken over by staff of HAMILTON PLACE, and in progress in several areas. Rehearsals due to commence mid-September.

Mr. MacPherson added that the Box Office opened August 8th, and ticket sales were most successful. Schedule of percentages on individual attractions was outlined.

CORRESPONDENCE

1. Letters dated 9 August 1973, from Mr. M. Proctor to Colin Glassco and Mayor Copps, disputing Board's policy in regard to ticket sales.

Board felt no action was needed.

2. Letter received from Mrs. Anne Jones thanking Board for flowers and expressing her regret at her necessary resignation from the Board due to her appointment as Regional Government Chairman.

NEW BUSINESS

1. DISPLAY SIGN

Mr. George Dabb of Information Concepts demonstrated and explained the operation of a display system proposed for HAMILTON PLACE and the Trade and Convention Centre.

Mr. Gillespie thanked Mr. Dabb for his presentation, and instructed staff of HAMILTON PLACE to investigate further and report back.

2. SOUND

At the request of the Board, Mr. Monaghan explained the serious problems encountered with the Electro-Acoustic Systems in the theatre, which must be corrected immediately if the systems are to be used for the Opening Festival, otherwise sound equipment will have to be rented.

Meeting had been held between Messrs. Gillespie, MacPherson, Monaghan, Controllers Morrow and Bethune, and a demonstration given of the systems and the problems being encountered. It was pointed out that modifications are required, and that the staff can no longer work with the Architect in this respect. Board of Control has accepted the systems as installed, and approved the costs of modifications.

It was suggested by Mr. MacPherson that the sound consultant who designed the system, Mr. Russell Johnson, be retained by the Performing Arts Corporation as a consultant to assist in making the required modifications, and to further instruct the technical staff of HAMILTON PLACE in the proper operation of the acoustic system.

MOTION was Made by Mrs. L.S. Paikin, seconded by Mr. G. Carruth, and unanimously agreed that Mr. Johnson be retained as Sound Consultant for a limited period.

3. REGIONAL GOVERNMENT MEETING

Board advised that first meeting of the Regional Government will take place during the Opening Festival on 17 October 1973.

4. BUDGET UPDATE

Mr. Russell summarized budget transfers, and advised Board Budget Sheets would be forthcoming.

CHAIRMAN'S REMARKS

- The Hamilton Performing Arts Foundation, Inc., has been registered as a charitable foundation.
- Controller Morrow officially welcomed to Board of Directors of The Performing Arts Corporation.
- Expressed sympathy on behalf of the Board on recent death of Mr. MacPherson's father, and read thank you letter from Mr. MacPherson for flowers.

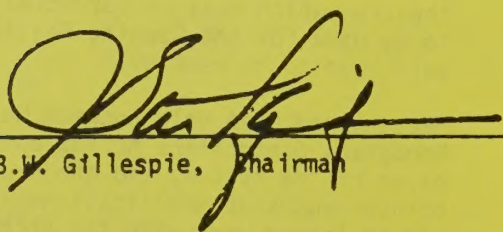
NEXT MEETING

The next meeting of the Board of Directors of The Hamilton Performing Arts Corporation to take place Wednesday, 12 September 1973, 11:00 AM at the Board Room of HAMILTON PLACE.

There being no further business,

THE MEETING ADJOURNED AT 2:05 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



B.W. Gillespie, Chairman

George MacPherson, Secretary

MINUTES OF THE ELEVENTH MEETING BEING THE SECOND ANNUAL MEETING, OF THE
BOARD OF DIRECTORS OF THE HAMILTON PERFORMING ARTS CORPORATION, INC. HELD
ON 12 SEPTEMBER 1973 IN THE BOARD ROOM OF HAMILTON PLACE.

Present were: Mr. B.W. Gillespie
 Mrs. L.S. Paikin
 Alderman Jim Stowe
 Mr. Martin Luxton
 Mr. Gordon Carruth
 Mr. W. Sametz
 Mr. George MacPherson
 Mr. Larry Russell

Mr. Gillespie acted as Chairman, Mr. MacPherson acted as Secretary.

MINUTES OF PREVIOUS MEETING

MOTION was made by Alderman J. Stowe, seconded by Mr. G. Carruth, and unanimously agreed that Minutes of Meeting held 29 August 1973, be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. LIQUOR LICENCE

Mr. Russell informed that the liquor licence has been issued for the piano nobile area, which would operate a main bar and two portable bars.

Bars are licensed to operate from 12:00 noon to 1:00 AM Monday through Saturday, with the exception of Sunday. If required, special occasion permits will be obtained for Sunday. Soft drinks only will be served on first and second balcony levels.

Mr. Russell recommended that bars should be kept open after performances. Board concurred with this recommendation.

MOTION made by Mr. Martin Luxton, seconded by Mr. G. Carruth, and unanimously agreed that there should be no tipping in the theatre.

2. TABLE OF ORGANIZATION AND JOB DESCRIPTION BOOK

Organizational Chart distributed to Board and reviewed in detail by Mr. Russell.

He reported slight change in duties of Operations Manager and Maintenance Superintendent in that Operations Manager would be handling all accounting and Front of House staff such as usherettes and ticket takers, and Maintenance Superintendent would be in charge of bars and bar staff.

The Job Description book is undergoing daily changes due to circumstances surrounding Opening Festival, but it appears that 22 people will comprise regular operating staff.

3. BUDGET UPDATE

An updated Budget as of August 31st, 1973 was distributed to the Board and reviewed in detail by Mr. Russell.

MOTION made by Mr. G. Carruth, seconded by Mr. W. Sametz, and unanimously agreed that budget be accepted.

NEW BUSINESS

1. RENTAL OF OFFICE SPACE

Reported by Mr. Russell: Corporation has been approached by Ontario Conservatory of Music for rental of spare office space at HAMILTON PLACE. It was pointed out that the Conservatory is a commercial organization.

Board reiterated their policy statement of 1 March 1973, that office space be rented to Arts Groups or Civic bodies only.

Ontario Conservatory also required use of meeting room on a regular weekly basis for orchestral rehearsals. Board felt that this would interfere with normal rental of meeting rooms.

2. RECEPTION

A discussion was held on proposed reception for Board and Staff on opening night at HAMILTON PLACE. Board decided that this would be contrary to the original public relations policy set for the Opening Festival.

The General Manager was asked to investigate feasibility of having performances by pianist in piano nobile area during the Festival.

3. MAYOR'S CELEBRATION

Mr. MacPherson reported that the Mayor has not contacted nor informed the staff in respect to celebration to take place outside HAMILTON PLACE on day of opening.

4. SOUND SYSTEM

Reported by Mr. MacPherson: Plan is underway to upgrade and modify acoustic system, and when complete HAMILTON PLACE will have the most advanced sound system in Canada.

The Board authorized Manager to engage services of Russell Johnson as an acoustician at a per diem rate.

MANAGER'S REPORT

The General Manager gave Board update on progress of theatre's construction.

OTHER BUSINESS

1. Mr. Russell requested Board's direction regarding:
 - (a) Application of meeting room rental rates for different groups.
 - (b) Arrangement of catering services.
 - (c) Provision of liquor for meetings.

After discussion the Board decided:

- (a) Standard rental rates should be set for commercial and non-commercial groups. Staff to investigate and report back.
- (b) If catering is being handled by a private group, a basic fee should be charged to cover maintenance of meeting room.
- (c) All liquor must be supplied by HAMILTON PLACE.

2. A letter of condolence to be sent to family of late Mr. Lloyd D. Jackson.

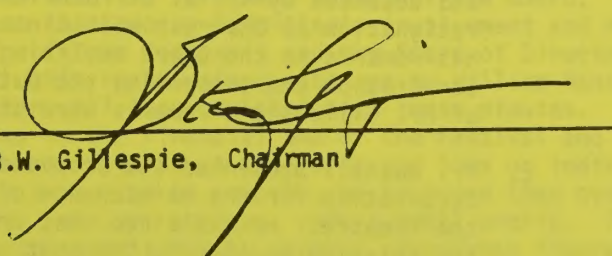
NEXT MEETING

The next meeting of the Hamilton Performing Arts Corporation at call of the Chairman.

THERE BEING NO FURTHER BUSINESS,

THE MEETING WAS ADJOURNED AT 1:10 PM.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.


B.W. Gillespie, Chairman


George MacPherson, Secretary

MINUTES OF THE TWELFTH MEETING OF THE BOARD OF DIRECTORS OF THE HAMILTON
PERFORMING ARTS CORPORATION, INC., HELD IN THE BOARD OF DIRECTORS ROOM,
CHAMBER OF COMMERCE ON 25 OCTOBER 1973 AT 5:30 PM.

Present were:

Mr. B.W. Gillespie
Mrs. L.S. Paikin
Mr. Martin Luxton
Mr. Gordon Carruth
Alderman James Stowe
Controller Robert Morrow
Mr. George MacPherson
Mr. Larry Russell

MINUTES OF PREVIOUS MEETING

MOTION was made by Alderman J. Stowe, Seconded by Mr. G. Carruth, and unanimously agreed that Minutes of Meeting held 12 September 1973, be accepted as distributed.

BUSINESS ARISING FROM THE MINUTES

1. MEETING ROOMS

Rental structure on meeting rooms: Mr. Russell presented a revised rental structure for the meeting rooms.

MOTION was made by Alderman J. Stowe, Seconded by Mrs. L.S. Paikin, and unanimously agreed that the new rates be adopted.

A discussion followed on the general outlines for use of the meeting facilities. Upon a Motion made by Mr. M. Luxton, and Seconded by Mr. G. Carruth, it was agreed that meeting and reception bookings for the Piano Nobile and Lobby areas would be subject to a thirty day cancellation notification upon a booking for the Great Hall.

NEW BUSINESS

1. The Secretary read into the Minutes the letter of resignation from the Chair of Mr. B.W. Gillespie. Upon a Motion made by Mr. M. Luxton and Seconded by Mr. G. Carruth it was agreed to accept Mr. Gillespie's resignation as Chairman with sincere regrets. Mr. Gillespie then gave his remarks to the Board outlining the past achievements of the Corporation and presenting the outlook for future operations. Copies of Mr. Gillespie's remarks were distributed to the Board.

2. Mr. Russell presented the proposed contract with the Honeywell Corporation for the maintenance of the environmental equipment in the theatre. He explained that while changes would have to be made to the existing equipment, the cost of maintenance would be lessened by the contract.

MOTION made by Mr. Luxton, Seconded by Mr. Carruth, and unanimously agreed to enter into the maintenance contract with the Honeywell Corporation.

3. Mr. Russell presented the request from George Kaiser to display sketches of the Czechoslovakian Quartet in the Lobby. Upon a Motion made by Mr. M. Luxton, Seconded by Alderman J. Stowe, it was agreed that the Display Committee composed of the Chairman of the Board, the Architect

and the General Manager remain active and deal with this particular request and all similar requests. It was further agreed that the Corporation would in no way be responsible for any damage or theft or maintenance of any display in the building.

4. A general discussion was held regarding the requests made by the BACH-A-NAL Committee. Upon a Motion made by Mr. G. Carruth, and Seconded by Mr. M. Luxton it was agreed, with one abstention, that any arrangements made with, or services offered to BACH-A-NAL be treated the same as any other charitable organization.
5. The Managers requested that John Thieme be made a signing officer on the general operations chequeing account in order to have a smoother internal operation. Upon a Motion made by Mrs. L.S. Paikin, Seconded by Mr. G. Carruth, it was agreed to add the name of John Thieme as a signing officer to the chequeing account.
6. The Managers presented their recommendations for additional staff and salary levels. They explained that the volume of work involved in operating the theatre made it impossible to operate efficiently with the present staff. The theatre is now beginning to receive public criticism for lack of maintenance and services. A new staffing chart was presented recommending the addition of eight people to the permanent staff, bringing it to a total of 25. The new positions would be an executive assistant to the General Manager, a bookkeeper-receptionist, a facilities co-ordinator and three assistants, and one additional operating engineer. It was also recommended to increase the salary of the Assistant General Manager to \$19,000. per year and the salary of the Maintenance and Bar Manager to \$11,000. The additional staff would cost \$38,900., with the total of new staff and increases amounting to \$45,801. per year.

Upon a Motion made by Mrs. L.S. Paikin, and Seconded by Mr. G. Carruth it was agreed that the additional staff and salary increases be made and representation be made to the Board of Control for additional funds.

7. Reports on the Opening Festival were given by Michael Maurer, Gordon Carruth and George MacPherson. Mr. Maurer's report was circulated and accepted with the very best wishes of the Board. Mr. Carruth reported on the Opening Committee's involvement and made several suggestions for future festivals and the Board of Directors' involvement. Mr. Carruth's report along with one by William Manson on student participation will be circulated with these minutes. Mr. MacPherson reported on the financial end of the Festival and stated that although exact figures as to profit and loss on individual attractions would take some time to compile, he believed that over-all the Festival will break even, or perhaps, show a small profit. The General Manager requested permission to release attendance figures to the press and a Motion was made by Alderman J. Stowe, Seconded by Mr. G. Carruth to proceed with the press release.
8. The Managers reported that the interior of the building was greatly lacking in proper signage, and recommended that the sign consultant be engaged to properly sign the building. The Board requested the Managers to get proposals and estimates and report back.
9. The Managers reported that the present system of having City Hall do the bookkeeping and disbursement for the theatre operations is not working and causing hardships to the staff and costing the Corporation much time and money. It was recommended that all

accounting, disbursement and payroll activities be carried out by the staff.

Upon a Motion made by Mrs. L.S. Paikin, and Seconded by Mr. G. Carruth, it was agreed to accept the Manager's recommendations in principle and requested that additional recommendations be made by the Corporation's auditors.

10. The Managers made a general statement that the Studio Theatre in its present condition costs money every time it is used. The main problem is that the turn-around time between one event and the next is too long and requires too much manpower. The Managers will make recommendations for revamping the seating arrangements and operations procedures.
11. A budget update and bar income report was submitted for the information of the Board. The budget update indicated that the Corporation is operating within the present budget. The bar income report showed a gross profit of \$14,580. for the first three weeks of operation. Deducting operating expenses, the bars showed a net profit of \$5,410. It was suggested by the Board that it might not be necessary to deduct space rental from the gross. Mr. Russell reported that the two balcony cross-over bars were placed in operation under a special permit during the Liberace Show. If the returns indicate that these bars are necessary, application will be made for permanent licenses.
12. Mr. MacPherson reported that the present schedule calls for construction to begin on the underground parking facilities in December 1973 with completion due in October 1974. The Trade and Convention Centre and Provincial Office Tower is scheduled for a construction start in August 1974 to be completed in early 1976. Mr. Russell will leave in early December with representatives of the Province to visit other such centres. It was recommended that a sales campaign should begin immediately to start booking the Trade and Convention Centre of HAMILTON PLACE for the fall of 1976.

CORRESPONDENCE

1. Letter from George MacPherson thanking the Board for their closing night party and for the trip to England. Action: Instruct Mr. MacPherson that the Board would not be responsible for such expenses as elephant and camel rentals or the costs of Serpa guides.
2. Letter from Jim Swanborough thanking Board of Directors for tour of HAMILTON PLACE and luncheon and offering his services. Action: Secretary to write to Mr. Swanborough thanking him for his offer of services.
3. Letter of Donald Eperson regarding Senior Citizen's tickets for HAMILTON PLACE attractions. Action: Secretary to write reply that the matter will be handled by Board of Control and Alderman McCulloch.
4. Letter from Herman Turkstra regarding Ontario Bar Association Meeting requesting special rental rates and waiver of catering percentage and bar control. Action: General Manager to advise of Board of Directors' policies regarding rental rates, catering and bar operations.

OTHER BUSINESS

1. The Manager reported on a conversation with the Mayor in which His Worship suggested that application be made to the Board of Control for allocation of funds to purchase the Information Concepts sign system. A discussion was held regarding a possible reduction in operating funds if a large expenditure such as this was authorized. It was generally agreed that a sign for the theatre and trade centre should have no bearing on the necessary operating funds for HAMILTON PLACE, and upon a Motion made by Mr. Carruth, Seconded by Mr. Luxton, it was agreed to approach the Board of Control for the necessary funds for the sign.
2. The Manager reported that the Company which furnished a press car during the Opening Festival has decided not to continue the agreement. Both Managers pointed out the need for such a staff car and requested permission to lease an automobile. The Board agreed with the need for a staff automobile and the Chairman asked that the securing of such a car be left to the Board as they could probably promote one from a Hamilton dealership.
3. Mr. MacPherson reported that he had been asked to speak before the Associated Arts Councils of North America on the concept of HAMILTON PLACE from its beginnings through the Opening Festival. It was agreed that this meeting was important to the public relations of HAMILTON PLACE throughout North America and upon a Motion made by Mr. Luxton and Seconded by Mr. Carruth and carried, it was agreed to allocate the funds for Mr. MacPherson to attend the Associated Arts Councils meeting in Tampa, Florida on 1 December 1973.
4. Mr. Gillespie turned the Chair over to the Secretary for the purpose of receiving nominations for the appointment of a Chairman and Vice-Chairman.

A Motion was made by Mr. Carruth, Seconded by Mr. Luxton and unanimously agreed that Mrs. L.S. Paikin be appointed Chairman of the Corporation.

A Motion was made by Mr. Luxton, Seconded by Mr. Gillespie, and unanimously agreed that Mr. Gordon Carruth be appointed Vice-Chairman of the Corporation.

5. The Secretary informed the Board that under the terms of The City of Hamilton Act 1972, and the direction of the Council of the Corporation of the City of Hamilton at its meeting of 12 September 1972, the terms of office for the Directors of The Hamilton Performing Arts Corporation, Inc. were as follows:

Mrs. L.S. Paikin	- Three years until September 1975.
Mr. G. Carruth	- Two years until September 1974.
Mr. B.W. Gillespie	- Three years until September 1975.
Mr. M. Luxton	- Three years until September 1975. (Completing the unexpired term of Mr. McNie)
Controller R. Morrow	- Two years until September 1974. (Completing the unexpired term of Mrs. Jones)
Alderman J. Stowe	- Two years until September 1974.
Mr. W. Sametz	- Two years until September 1974.

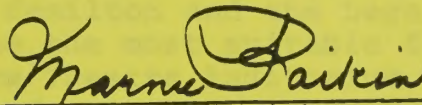
NEXT MEETING

The next Meeting of The Hamilton Performing Arts Corporation, Inc.
at the call of the Chairman.

There being no further business,

THE MEETING WAS ADJOURNED AT 10:30 P.M.

THE HAMILTON PERFORMING ARTS CORPORATION, INC.



Mrs. L.S. Paikin, Chairman



George MacPherson, Secretary

THE UNITED STATES OF AMERICA
DO hereby certify that
[Name] is a citizen of the United States of America
and is entitled to the rights and privileges of citizenship
under the Constitution and laws of the United States.

IN WITNESS WHEREOF, I have hereunto set my hand and the seal of the United States of America
this [Date] day of [Month], 19[Year].
[Signature]
[Title]

UNITED STATES DEPARTMENT OF JUSTICE
[Signature]
[Title]

NOTARY PUBLIC
[Signature]
[Title]

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The Hamilton Chamber of Commerce

Exhibit 2.6

January 12, 1971

RECEIVED

JAN 19 1971

Mr. John McNie:
Chairman,
Co-ordinating Committee,
Hamilton Theatre Auditorium,
City Hall,
Hamilton, Ontario

LEGAL DEPARTMENT
THE CORPORATION OF
THE CITY OF HAMILTON

Mr. Chairman:

Your Operations Sub-Committee wishes to report as follows:

Meetings have been held with the Interim Manager of the Theatre Auditorium, the City Clerk of Hamilton and the Legal Department of the Corporation to determine the most suitable form of organization to operate the new Theatre Auditorium.

From these meetings has come a unanimous opinion that we should seek to incorporate a non-profit corporation under the Ontario Companies Act, the new corporation being established to maintain, operate and manage the new complex with certain specific safeguards for the City of Hamilton written in.

Under such an arrangement the advantages would be as follows:

- (1) All contracts between the users of the Theatre-Auditorium would be between the non-profit corporation and the entertainers, or others. In this way, the City is insulated from any contractual liabilities that may arise in connection with the services of entertainers and like users of the facilities.
- (2) The Directors of the non-profit corporation would not be personally liable on the contracts. This is corporate limited liability.
- (3) Because of the short term, and often last-minute, arrangements with entertainers and others, the non-profit corporation could more expeditiously deal with the arrangements than if arrangements were made with the City, as they would have to be if the governing body of the Theatre-Auditorium is not incorporated.
- (4) If contracts entered into by the non-profit corporation extend beyond the term of Council, there is no question of O.M.B. approval involved.



.....Cont'd....

The
Harrison
Chamber
of Commerce



January 12, 1911

Mr. John H. ...

Chairman,

Commercial Committee,

Harrison Theatre Building,

City Hall,

Harrison, Oregon

Dear Sir:

Reference has been made to the report of the Theatre
Committee, and the City of Harrison and the Board of
the Corporation in determining the most suitable form of
organization to operate the new Theatre Building.

From these findings it was a unanimous opinion that we should
not incorporate a non-profit corporation under the Oregon
Law, but that the Corporation being organized as a
company and manage the same under the laws of the State of
Oregon.

Under such an arrangement the advantages would be as follows:

(1) All contracts between the assets of the Theatre-Building
would be between the non-profit corporation and the
theatre, or others. In this way, the City is
insured from any financial liability and any risk
in connection with the theatre of ownership and
the assets of the theatre.

(2) The directors of the non-profit corporation would not be
personally liable for the theatre. This is important
because the theatre is a high risk business.

(3) Because of the fact that the theatre is a high risk
business with uncertain returns, the non-profit
corporation could more easily obtain loans and
other financial assistance than with the City, as the
City would not be in the position of the theatre.
The theatre is not incorporated.

(4) All contracts entered into by the non-profit corporation
would be beyond the assets of the City, there is no
liability to the City.



(5) The by-laws of the non-profit corporation, after incorporation, could stipulate as to

- (1) the composition of the Board of Directors,
- (2) term of office,
- (3) budgetary control by City Council,
- (4) any other matters considered relevant.

As Chairman of the Operations Sub Committee, I herewith request approval of the Co-Ordinating Committee to proceed along this line.

As you will appreciate, such action for special legislation must go before the Ontario House and we are informed by the City Legal Department that this will not come before the House until the fall sitting of 1971.

Your Operations Sub Committee therefore further recommends that...

- (1) The Co-Ordinating Committee seek a mandate from the Board of Control to act as the interim Board of Directors for the Theatre Auditorium until such time as necessary legislation and establishment of a formal body can be concluded.
- (2) That the Co-Ordinating Committee in its capacity as the interim Board, once granted, immediately take such steps as are necessary and proper to hire a full time Manager for the new Theatre Auditorium at the earliest possible date.

We would stress that we feel this action is imperative if proper planning and advance bookings for the new complex are to be realized.

Aside from the long range aspects of operation, we would suggest that formal planning for opening ceremonies of the new Theatre should begin in the very near future.

If it is the wish of the Co-Ordinating Committee this sub committee stands ready to suggest persons who might be requested to serve on a special Task Force charged with the responsibility of receiving applications for the post of Manager and for screening these for the consideration of the Co-Ordinating Committee and Board of Control.

A job description for the position of Theatre Auditorium Manager is attached for your consideration.

All of which is respectfully submitted.

B. W. Gillespie,
Chairman
Operations Sub Committee

REQUIREMENTS FOR POSITION:

Education and Training

Qualifications include several years of responsible administration or managerial experience, preferably including experience in Performing Arts, Sports, Trade Exhibitions, Conventions and Public Relations.

Knowledge, Abilities and Skills

1. Working knowledge of requirements of various types of theatrical, musical and other groups likely to use facilities.
2. Knowledge of operational procedures of all primary equipment in building; and of accepted methods of building maintenance.

Assume responsibility for adherence to all local By-Laws, Regulations, Fire, Safety, etc. Provincial Laws governing such buildings.
3. Ability to supervise and co-ordinate work of others, including maintenance of clerical and routine accounting records.
4. Ability to meet and deal with sponsors and to establish and maintain effective regulations with building users and employees.
5. Ability to deal with the Press and other media to secure maximum favourable publicity.

STARTING SALARY SCALE: (Suggestive) \$15,000. - 19,700.

REQUIREMENTS FOR POSITION:

Education and Training:

Qualifications include several years of responsible administration or managerial experience, preferably including experience in technical, scientific, or business administration. Graduate degree in science, engineering, or business administration is preferred.

Experience, Skills and Abilities:

1. Extensive knowledge of requirements of various types of chemical, electrical, and other types of plants and facilities.
2. Knowledge of operational procedures of all major equipment in chemical and other types of plants and facilities.
3. Ability to supervise and coordinate work of others, including management of chemical and electrical plants and facilities.
4. Ability to design and develop chemical and electrical plants and facilities.
5. Ability to deal with the public and other organizations in connection with chemical and electrical plants and facilities.

STARTING SALARY SCALE: (Approximate) \$12,000 - \$15,000



Your file No. 285-1.1

HAMILTON THEATRE-AUDITORIUM FOUNDATION

16A Civic Square Mall

525-3101

Hamilton, Ontario

21 September 1971

RECEIVED

SEP 22 1971

Mr. Paul M. Eker
Legal Department
The Corporation of the City of Hamilton

LEGAL DEPARTMENT
THE CORPORATION OF
THE CITY OF HAMILTON

Dear Paul:

In answer to your questions regarding the proposed functions and activities to be carried on in the Trade and Convention Centre, I submit the following for your information.

While the primary function of the Convention and Trade Centre is the accommodation of commercial, industrial and organizational conventions and exhibits, its programming and its income potential can benefit substantially by the increased versatility of usage made possible through the planned provisions for the accommodation of large-scale popular spectator events with audiences of 3,000 to 4,000. The Trade and Convention Centre can be expected to serve the following range of activities and events:

- ° Major banquets, Assemblies and Convention Meetings, Industrial and Trade Shows such as farm machinery, auto, boat, home and other consumer-oriented shows.

- ° Scientific and Educational exhibits.

- ° Hobby and Special Interest shows such as antique car and hot rod car shows, stamp and coin and other collector club exhibits.

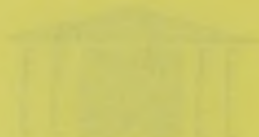
- ° Recreational and Sports shows: Skiing, Hunting, Camping.

- ° Animal Shows such as dog and cat shows and other pet displays and the judging of stock and horse shows.

- ° Convention-related and special interest exhibitions by manufactures, publishers and others.

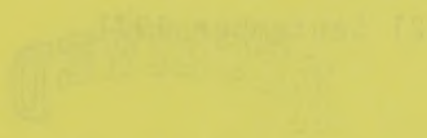
- ° Ethnic and National fairs and festivals.

- ° Formal dances, balls and folk festivals.



HAMILTON TOURISM-AUTHORITY INFORMATION

100 Queen Street West, Hamilton, Ontario L8S 3G1



Mr. Paul H. Bell
Legal Department
The Corporation of the City of Hamilton
Dear Sirs:

In answer to your questions regarding the proposed
Convention Centre, I would like to provide you with the following information.

With the primary function of the Convention and
Trade Centre as the accommodation of commercial, industrial and
organizational conventions and exhibits, its programming and its
interior facilities are designed to provide a high level of service
and flexibility of usage. The Centre will provide a modern and
efficient environment for the accommodation of large-scale business
events with a maximum of 2,000 to 3,000 people. The Centre and
Convention Centre can be expected to serve the following range
of activities and events:

* Major banquets, assemblies and Convention Meetings
Industrial and Trade Shows such as farm machinery, auto, steel,
food and other consumer-oriented shows.

* Scientific and Educational Conferences.

* Hobby and Special Interest Shows such as antique car
and hot rod car shows, stamp and coin and other collector items
exhibits.

* Recreational and Sports Shows: Skiing, Hunting, Fishing.

* Animal Shows such as dog and cat shows and other pet
displays and the judging of stock and horse shows.

* Convention-related and special interest exhibitions
by manufacturers, publishers and others.

* Ethnic and National Fairs and Festivals.

* Folk dances, balls and folk festivals.

- ° Religious Festivals.
- ° Stage Presentations and Popular Attractions such as Italian concerts, country and western music and rock and roll.
- ° Ice shows.
- ° Sporting events.
- ° Political rallies
- ° Small circuses
- ° Small meetings, lectures and social gatherings
- ° Commercial Closed Circuit TV presentations.
- ° Commercial and Industrial presentations and training programs.
- ° "Happenings"

In general, I see the management of the Centre acting only as a rental agent for space, equipment and facilities. In few instances will the management of the building act as the promotor or presenter of an event. For instance, in the case of a major trade show the Centre management would lease the entire exhibition space to a promotor who in turn would rent individual display booths to the various exhibitors. The Centre would rent to the exhibitors equipment available, arrange for labour and supplies. All decorating of the booths would be handled by an approved outside contractor and in the same instance the preparation of food and food handling would be by an approved outside caterer.

I take it from your letter that you are of the mind to include the operation of the Trade and Convention Centre in the articles of the "operating company" for the Theatre-Auditorium. I disagree with this, the two facilities should be under different companies. I can foresee great legal entanglements should an action be instituted against one or the other of the facilities wherein the funds and activities of the other facility be attached or restricted.

In general the Trade and Convention Centre will be more commercial-consumer in operation and the Theatre-Auditorium will lean more towards artistic and cultural endeavors. We should keep these two operations apart. The same board of directors can serve both operations.

Earlier in our discussions I suggested that the Theatre-Auditorium "operating company" be permitted produce and present attractions in the Hamilton Theatre-Auditorium building and other buildings and facilities as might be

required from time to time. This would take care of the situation wherein the theatre company wanted to present a major attraction in the trade centre. A similar clause should be in the trade centre articles to cover the instances when a convention renting the trade centre desires to use meeting rooms located in the theatre.

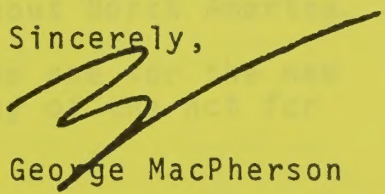
As in the theatre, the manager of the trade centre should be empowered to sign contracts and make payments on behalf of the company. As you know from your days with the Hospital Tax Division, in this type of business decisions and payments must be made with all speed.

Both companies, theatre and trade centre, must be a completely autonomous operation, from each other and from the City.

If you have any other questions please feel free to call upon me.

With kindest regards.

Sincerely,



George MacPherson

cc: Mr. Rouff
Mr. Gillespie



P.F.
[Handwritten signature]

HAMILTON THEATRE-AUDITORIUM FOUNDATION

16A Civic Square Mall

525-3101

Hamilton, Ontario

27 September 1971

Mr. K. A. Rouff
Solicitor
Corporation of the City of Hamilton
City Hall
Hamilton, Ontario

RECEIVED

SEP 28 1971

LEGAL DEPARTMENT
THE CORPORATION OF
THE CITY OF HAMILTON

Dear Ken:

As a result of our recent conversation regarding legislation for setting up an operating company for the Theatre Auditorium I have been reading over several Acts and Articles of similar organizations throughout North America.

The best one I have found is the one for the new Regina Arts Centre. I am enclosing a copy of the Act for your suggestions.

This Act gives the Board power to do anything short of tearing the building down and selling the bricks! Although I did say that we should get legislation in rather broad terms, we should, at the same time, be sure to give us enough power to operate the theatre without undue interference.

It is my understanding that the land, building and equipment will be owned by the City of Hamilton and leased to the operating company for the sum of one dollar and other valued considerations per year. Any properties purchased at a later date will be the personal property of the operation and can be disposed of by the company. The City will undertake to underwrite certain operating expenses of the company in the form of grants given from time to time.

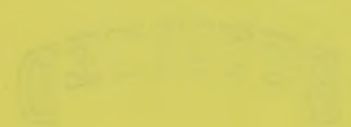
Legislation for our operating company should protect the City of Hamilton and the officers and directors of the company from personal action. It should hold safe and harmless the manager from personal actions. It is most important that the company be able to operate as an autonomous body and be able to engage in contracts and payments to artists with all speed as needs be in the normal course of theatrical business.



HAMILTON THEATRE AUDITORIUM FOUNDATION

100 ELGIN SQUARE BUILDING HAMILTON, ONTARIO M5T 1A1

27 September 1971



255 28 1071
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255 28 1071

Mr. K. A. Kault
Director
Department of the City of Hamilton
City Hall
Hamilton, Ontario

Dear Sir:

As a result of our recent conversation regarding
legislation for an operating company for the
Theatre Auditorium I have been reading over several Acts and
Articles of similar organizations throughout North America.

The best one I have found is the one for the new
Toronto Arts Council. I am enclosing a copy of the Act for
your information.

This Act gives the Board power to an existing board of
trustees the authority to sell and lease the property. Although I
did say that we should not legislate to create a new board,
we should, at the same time, be sure to give us enough power
to operate the theatre without undue interference.

It is my understanding that the Board, including the
management will be owned by the City of Hamilton and used for
the operating company for the sum of one dollar and other
related considerations per year. Any property purchased at
a later date will be the personal property of the operation and
can be disposed of by the company. The City will undertake to
underwrite certain operating expenses of the company in the
form of grants given from time to time.

Legislation for an operating company should not
rest the City of Hamilton and the officers and directors of the
company from personal action. It should also state and clarify
the manager from personal action. It is most important that
the company be able to operate as an autonomous body and be
able to engage in contracts and payments for artistic work all
apart as needs be in the normal course of theatrical business.

page II

I should like to make the following comments on certain sections of the Regina Act:

Section 3 - I feel that the Board of Directors should be composed of six members. Five appointed and the manager as a non-voting director. The Board should be kept small in order to obtain a smooth and efficient operation. An odd number to prevent tie votes. I don't think the make-up of the board should be limited by appointment of individuals from specified sectors of the public such as "an accountant" or "a member of labour". Members of the Board should be selected for their interest and abilities. Perhaps we should even give thought to persons on the boards of the various arts organizations in the city, might a conflict of interest arise?

Section 5 (1) - Should appointments to the Board be for a period of two years.

Section 6 - Board members should not be any monies other than normal "out of pocket" expenses as required by their appointment.

Section 10 (1) a - With a small Board of Directors is it necessary to have an executive committee?

Section 12 (1) a - The operating company should be empowered to carry on its activities in the Theatre-Auditorium and in other such places as required from time to time. This would allow us to lease other facilities such as Sir John A. MacDonald school auditorium, the Trade and Convention Centre or even the Palace Theatre.

Section 12 (1) c - The company should be permitted to engage in the business of selling booze. In the Regina Act this is not spelled out clearly.

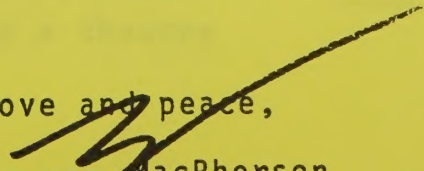
Section 15 (1) - The company should be permitted to accept grants from not only the City, but also from the Provincial and Federal governments.

I've had some discussions with Mr. Gillespie and Controller Jones about this subject. At this time I am not in a great hurry to have the Board set up, this will not be required until the first of the year, but we should get legislation passed.

Perhaps you can draw up your form of legislation and then we can have a meeting with Mr. Gillespie and Mrs. Jones to discuss the legislation.

With kindest regards.

Love and peace,


George MacPherson

RECEIVED

DEC 16 1971

LEGAL DEPARTMENT,
THE CORPORATION OF
THE CITY OF HAMILTON

25 November 1971

Ms. Anne Jones, Controller
Corporation of the City of Hamilton
City Hall
Hamilton, Ontario

Dear Ms. Jones:

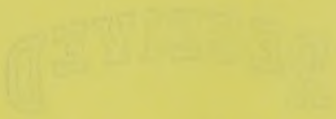
I have received a copy of the proposed Private Legislation to operate the Theatre-Auditorium and after some study I make observations and comments as follows on the draft. Before reading my comments I might be well for you to read the Act setting up the Corporation of the Saskatchewan Centre of the Arts and my letter of comments to Solicitor Rouff of 27 September 1971, copies attached.

In general I feel that the draft as it now stands is too limiting. In the main it gives the company power to operate the Theatre-Auditorium only. It does not give the company freedom to use other facilities or to act as a producer and promotor in other areas of entertainment. I also feel that there is too much control over the company by the City Council. Taking the draft as it now stands I would like to make the following comments:

PREAMBLE: The name of the theatre complex could be changed. The name Theatre-Auditorium is merely an attachment or designation for the project. For want of a better name, the architect has called it a theatre-auditorium to describe the type of building.

1. (f): Restricting activities only to the building in Lloyd D. Jackson Square. Should we not add "and other facilities that may become available or used from time to time.

2. (a): Are we not, in fact, setting up an operating company? In normal theatrical terms a management company rents or leases space and carries on the business of running a theatre



1971

CITY OF HAMILTON
COUNCIL
LEGAL DEPARTMENT

1971

Mr. John Jones, Controller
City of Hamilton
Hamilton, Ontario

Dear Mr. Jones:

I have received a copy of the proposed Private Legislation
to amend the Theatre-Subsidies and other laws, 1971.
I am writing to you to advise that the City of Hamilton
has no objection to the proposed amendments, provided that
the amendments are consistent with the City's policy
on the arts and culture.

In general, I feel that the draft as it now stands is
satisfactory. In the main, it gives the company power to operate the
theatre-subsidy only. It does not give the company power to
operate other facilities or to act as a producer and promoter in other
areas of entertainment. I also feel that there is too much control
over the company by the City Council. I am sure that the City
would like to make the following amendments:

1. The name of the theatre company should be
changed. The name Theatre-Subsidies is not a pleasant
designation for the project. I am sure that the City
would like to change it to a more pleasant name to describe the type
of business.

2. The City should not have the right to use the building for
other purposes. Should we not add other facilities
that may become available or used from time to time?
3. The City should, in fact, be acting as an operating
company. In normal circumstances, a management company runs
theatre space and carries on the business of running a theatre.

only to the extent of front-of-house staff. An operating company might also rent theatres but also produce entertainments for its theatre.

4 (b) Again we should provide for the use of other facilities. I am now thinking of a chamber music series that might be presented in the Sir John A. Macdonald Auditorium. Also it will be desirable for us to present attractions in the Trade and Convention Centre. There has been some talk of a new arena to be built in the city by private interests which would be leased back to the city. In view of space restrictions we are now facing in the Trade and Convention Centre it might be cause for us to promote large-scale attractions such as Ringling Bros. Circus or Ice Capades in such an arena.

4 (g): In this section we should somehow work in a phrase "the building will be subject to presentations 'for the good of the community.'" Although I am against censorship or personal restrictions in any form, there are attractions about these days that might not be suitable for the theatre. For instance, a group advocating the overthrow of the government by force might wish to rent the hall and when refused might claim they were denied freedom of speech. While the government will support free speech, it is not a requirement that a government provide a platform for everyone to present his own ideas in his own form.

5 (3) Is it desirable to appoint someone to the board for three or four years? This is a long time, especially if an appointee turns out to be less than expective in terms of interest and activity. True, Council may remove a Director at any time. But this could be a point of embarrassment to the City should the Council have to take such drastic action. A two or three year term might be better.

6 (3) This is a very dangerous provision. While the City would have a great interest in the Theatre-Auditorium, requiring the Board to report to Council on any matter is going to cause great operational problems. What would happen if we were to book

like Jennette Reno and we were questioned on this because she is a separatist? Or, we had a chance to book HAIR and make a great deal of money for the centre and we were questioned about the morality of such a show. The greatest problem with many facilities in North America is that in so many instances the manager is answerable to too many people. This is exactly what this clause is letting us in for. A perfect example of Council interference is Atlanta, Georgia. Here, the centre lost many bookings because of delays by council and as a result of Council making artistic decisions the centre lost one of the best regional theatre companies in the nation.

11. (1) Once a month is too often for the board to meet.

Three or four times a year is enough for set meetings and others can be called as required.

16. (1) To protect ourselves we should spell out some of the "other operations" are. For instance, the theatre is required to produce a house programme for visiting companies. We could receive flack from established publishing houses if we go into this area without it being mentioned in our act. The same thinking could apply to any scenery shops we operate.

Powers should also be given to commission, acquire and copyright works and to receive royalties from such works.

16. (2) Perhaps in this section it should be indicated that the Board will "set rules and regulations" for the use of the Theatre-Auditorium. In article (f) the wording should be changed from "operation of the Theatre-Auditorium" to "operation of the company", again to allow broader areas of operation.

23: CLAIMS AGAINST THE BOARD. This seems to be the area of confusion. All I requested was that individual Directors and the General Manager would not be liable for personal suits at law. This is certainly normal practice in any business. The fact that this is a separate company from the Corporation of the City of Hamilton would protect the City. We are just saying that any suit must be against the company and not against an individual. I ask that Section 23 (b) be changed to read "any Director and the General Manager."

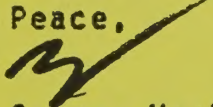
I am asking only for the same protection afforded other members of the Board. We must keep in mind, forever, that we are trying to operate an artistic and cultural endeavour but it is still a political animal and in politics, thinking and personal relationships change. If the Board should feel that it needs and wants additional protection from suits, mainly because of my actions, I would suggest, and urge, that insurance coverage be taken for such protection.

My earlier suggestions on this legislation were made in order to have the greatest business and artistic freedom for the activities of the company. I am not so concerned about law suits as I am about operating the theatre. I would like to think that there will not be legal entanglements, but over the past few years I have seen simple theatrical rental agreements grow from a simple one page document to the 80 page contract for HAIR.

Since coming to Hamilton I am more than ever of the opinion that the Theatre-Auditorium must become a creative and producing theatre. While there are several currently operating cultural organizations, most all of them will require help from the theatre in order to grow. The condition of "the road" gets worse and worse each year and at this point it is anybody's guess what will be available in the way of travelling attractions when the theatre opens in 1973. For these reasons we must have a company set up which will allow us to take on any aspect of theatre operation and production, in the Theatre-Auditorium or elsewhere.

I think we should have a meeting on this before asking the Solicitor to make any changes.

Peace,



George MacPherson

cc: Mr. Gillespie
Controiler Campbell

I am fighting only for the same protection afforded other members of the Board. We must keep in mind, however, that we are trying to operate an artistic and cultural endeavor and it is not a political action and in politics, thinking and personal relations change. If the Board should feel that it needs and wants artistic protection from outside, mainly because of my actions, I would suggest, and urge, that insurance coverage be taken for such protection.

My earlier suggestion on this matter was made in order to have the greatest business and artistic freedom for the activities of the company. I am not so concerned about the rights as I am about operating the theater. I would like to think that there will not be legal entanglements, but over the past few years I have seen artistic freedom and artistic growth - things the Board document in the 88 page contract for 1971.

Since coming to Hamilton I am more than ever of the opinion that the Theater-Hustler must become a creative and producing theater. While there are several currently operating cultural organizations, most all of them will require help from the theater in order to grow. The condition of the road goes down and worse each year and as this point it is necessary to guess what will be available in the way of traveling attractions when the theater opens in 1971. For these reasons we must have a company set up which will allow us to take on any kind of theater production and production, in the Theater-Hustler or elsewhere.

I think we should have a meeting on this matter and the Board to make any changes.

Respectfully,

George MacPherson

W. J. Dilligall
Confidential Envelope

Burrows rapped for meeting with Munro

By DAVID ESTOK
The Spectator

THE GENERAL manager of Hamilton Place has been reprimanded for having a private meeting with a provincial minister about a new board to run the city's three main entertainment facilities.

Tom Burrows and Marnie Paikin, former chairman of the Hamilton Place board, and citizenship and culture minister Lou Sage, a few months ago, merged Hamilton Place, Cops' Club and the Convention Centre.

Mrs. Paikin is an active force of plans to amalgamate the three facilities.

The reprimand, combined with complaints by Brian Conacher, general manager of Hamilton Entertainment and Convention Facilities Inc., that "obstacles and roadblocks" have been "placed at every turn" to destroy HECFI before it gets formally started, illustrate glimpses of a behind-the-scenes battle over the future of the theatre complex.

Hamilton Mayor Bob Morrow said he has already questioned whether a senior civil servant such as Mr. Burrows should be attending a private meeting with a provincial minister.

"I think he knows he cannot take part in meetings like that which go against the philosophy of the city people," Mr. Morrow said yesterday. "It won't be happening again. I have told him it better not happen again."

City council has approved in principle a plan for a new organization, the HECFI, to assume control of all three facilities. However, HECFI still needs provincial legislation before it is a legal entity.

The private member's bill to create HECFI, which has been dubbed "the superboard" because it will be responsible for much of the arts, sports and other entertainment activity in Hamilton, received first reading at Queen's Park last summer. Now the bill must be presented to a standing committee for debate before receiving final approval.

Mr. Burrows, general manager of Hamilton Place for the past seven years, said he was asked by Mrs. Munro to attend an Aug. 7 meeting

in Toronto. He said he was told the meeting would discuss funding for Hamilton Place's 1986 summer series, and Mrs. Paikin had been invited to discuss the merger of the theatre with the convention centre and the new arena.

"My attendance at that meeting has already been questioned by the mayor, the chief administrative officer (Lou Sage), a member of my board and the chairman of the superboard," Mr. Burrows said yesterday.

"Hindsight would indicate that I should not have attended that meeting. However, my reasons for attending were primarily because we were discussing funding for Hamilton Place in 1986 and because I had requested to the minister that if she wanted more information (about amalgamation) it should come from Mrs. Paikin."

In the meanwhile, a special in-camera session of the superboard Oct. 8 was for full board support of the amalgamation. The item was discussed privately after Mr. Conacher submitted a three-page report outlining the problems he has encountered during his first nine months on the job.

"I have had obstacles and roadblocks placed at every turn by those people who are using this interim period to destroy HECFI before it gets formally started," Mr. Conacher states. "Procedural debates, multiple levels of approval, red tape, delays, have all combined to make the decision making a bureaucratic nightmare and has created the worst scenario possible."

Although the confidential document does not name any particular individual, Mr. Conacher points to some members of city council, the superboard, and the boards of Hamilton Place and the Convention Centre for failing to give 100 per cent support to HECFI and forcing him into "crisis management."

"It would be a major mistake if those who would destroy HECFI before it is created were allowed to succeed," Mr. Conacher states. "The problems confronting HECFI must be faced and resolved."

Summary

David Braley, chairman of the HECFI board, said he could not discuss Mr. Conacher's report.

"I don't think I should be discussing an in-camera session," he said. "The document itself I asked Mr. Conacher to prepare so that all members of the board could be brought fully up to date of the situation." He said the superboard has given Mr. Conacher its full support.

Mrs. Paikin, who headed a task force of former Hamilton Place chairmen that studied the amalgamation proposal, said the convention centre and the arena have mandates different from that of Hamilton Place. A summary of her report was presented to the Hamilton Place board and only a few board members received the full report. Mrs. Paikin said Hamilton Place has been a successful operation for several years and "if it ain't busted, don't fix it."

Although she is more concerned with the best way to run the theatre than the personalities involved, Mrs. Paikin said "Mr. Conacher has a huge job to do."



Burrows



Paikin

SPEC CRI NOV 29/85

'Takeover' of 3 facilities is deferred

Hamilton Place, other centres may be merged

By DAVID ESTOK
The Spectator

TORONTO — It is compared to a Bay Street takeover.

At stake is the control of Hamilton Place and the debate is whether the theatre should be part of a new corporation managing the city's three arts and entertainment facilities or remain a separate entity.

In Toronto yesterday, representatives from both points of view debated the pros and cons of the merger of Hamilton Place, the Convention Centre and the Copps Coliseum at a standing committee at Queen's Park.

In the end, the 11 member committee on regulations and private bills deferred a decision until Hamilton's new city council discusses the issue at its first session Dec. 10.

But not before one objector, Hamilton lawyer Martin Luxton, compared the fight over the creation of Hamilton Entertainment and Convention Facilities Inc. to a Bay Street takeover.

"Hamilton Place has far more in common with our library system and our city parks," Mr. Luxton said. "Like them it is a community treasure, a community trust not to be operated on a free enterprise profit basis."

'Hard sell'

He said the theatre's artistic integrity, its tax-free status and its educational component would disappear with the creation of HECFI — the superboard. And too much of the 14 member board's effort would be placed on the new Copps Coliseum and NHL hockey, he said.

"Superboard has said there won't be any change to Hamilton Place if the merger is completed as requested (but) it's inevitable when a cultural institution is included as the very minor player in what is essentially a hard sell, fast buck, profit driven operation," he said. "It's only a matter of time before this institution loses its mission."

But Hamilton Mayor Bob Morrow, who asked the committee to pass the legislation to create HECFI as quickly as possible, said nothing could be further from the truth.

"There will be absolutely no changes in what happens at Hamilton Place whatsoever," Mr. Morrow said. "We believe the legislation protects the integrity of all three buildings."

Bill Pr34, a private member's bill proposed more than a year ago by Hamilton Mountain MPP Brian Charlton, would create the superboard which will include the mayor, four aldermen and nine private citizens, overseeing operations of the three buildings.

Mr. Morrow pointed out the preamble to the bill states clearly the superboard would operate in the public interest and promote the "social, cultural, educational and recreational facilities for the benefit of the city."

He also said the merger would save taxpayers as much \$600,000 by eliminating duplication of positions, promotions and other marketing functions.

Mr. Morrow said he would recommend council endorse the legislation as written but Mr. Luxton said his group plans to talk to each alderman, "and make sure that city council has the full facts."

Takeover of 3 facilities is deferred

Hamilton
Place, other
centres may
be merged

The plan to acquire three health facilities in Hamilton, including the Hamilton Place, has been deferred. The Hamilton Health Board, which is responsible for the city's health services, has decided to postpone the takeover of the three facilities until a later date. The facilities in question are the Hamilton Place, the Hamilton General Hospital, and the Hamilton Community Health Centre. The board has decided to postpone the takeover of these facilities until a later date, as it needs more time to complete its financial and legal preparations. The board has also decided to merge the Hamilton Place with the Hamilton General Hospital, and the Hamilton Community Health Centre with the Hamilton General Hospital. The board has also decided to merge the Hamilton Place with the Hamilton General Hospital, and the Hamilton Community Health Centre with the Hamilton General Hospital. The board has also decided to merge the Hamilton Place with the Hamilton General Hospital, and the Hamilton Community Health Centre with the Hamilton General Hospital.

The Hamilton Health Board has decided to postpone the takeover of the three facilities until a later date. The board has also decided to merge the Hamilton Place with the Hamilton General Hospital, and the Hamilton Community Health Centre with the Hamilton General Hospital. The board has also decided to merge the Hamilton Place with the Hamilton General Hospital, and the Hamilton Community Health Centre with the Hamilton General Hospital. The board has also decided to merge the Hamilton Place with the Hamilton General Hospital, and the Hamilton Community Health Centre with the Hamilton General Hospital. The board has also decided to merge the Hamilton Place with the Hamilton General Hospital, and the Hamilton Community Health Centre with the Hamilton General Hospital.

Decision deferred on 'takeover' of arts, entertainment facilities

By DAVID ESTOK
The Spectator

TORONTO — It is compared to a Bay Street takeover.

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said. "Like them it is a community treasure, a community trust not to be operated on a free enterprise profit basis."

He said the theatre's artistic integrity, its tax-free status and its educational component would disappear with the creation of HECFI — the superboard. And too much of the 14 member board's effort would be placed on the new Copps Coliseum and NHL hockey, he said.

'Hard sell'

"Superboard has said there won't be any change to Hamilton Place if the merger is completed as requested (but) it's inevitable when a cultural institution is included as the very minor player in what is essentially a hard sell, fast buck, profit driven operation," he said. "It's only a matter of time before this institution loses its mission."

But Hamilton Mayor Bob Morrow, who asked the committee to pass the legislation to create HECFI as quickly as possible, said nothing could be further from the truth.

"There will be absolutely no changes in what happens at Hamilton Place whatsoever," Mr. Morrow said. "We believe the legislation protects the integrity of all three buildings."

Bill Pr34, a private member's bill proposed more than a year ago by Hamilton Mountain MPP Brian Charlton, would create the superboard which will include the mayor, four aldermen and nine private citizens, overseeing operations of the three buildings.

Mr. Morrow pointed out the preamble to the bill states clearly the superboard would operate in the public interest and promote the "social, cultural, educational and recreational facilities for the benefit of the city."

He also said the merger would save taxpayers as much \$600,000 by eliminating duplication of positions, promotions and other marketing functions.

Mr. Morrow said he would recommend council endorse the legislation as written but Mr. Luxton said his group plans to talk to each alderman, "and make sure that city council has the full facts."

SPEC. DEC. 29/85 FR1

Decision deferred on takeover of arts, entertainment facilities

There will be questions as to whether the city should take over the facilities, and if so, how to pay for them. The city is not sure it can afford to take over the facilities.

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SPEC. 220 DEC 11/85

Hamilton Place solo is panned by council

By JERRY ROGERS
The Spectator

FOR THE second time in 15 months, Hamilton city council has gone on record to support the merger of Hamilton Place, the Hamilton Convention Centre and the new Copps Coliseum.

After a 90-minute council debate and an earlier 45-minute presentation by opponents and supporters of the merger, council voted 10-7 last night in favor of amalgamating its three facilities.

The council vote also put an end to a move by Hamilton Place supporters to keep Hamilton Place independent.

Council's decision re-affirms one made Sept. 18, 1984, asking for private legislation to establish the Hamilton Entertainment and Convention Facilities Inc. to oversee the marketing and development of the facilities.

The Ontario legislature's committee on regulations and private bills will deal with Bill Pr34 to incorporate HECFI tomorrow.

David Braley, chairman of the interim superboard overseeing the facilities, said council's decision was "the right thing to be done" and permits HECFI "to get on with the job."

Mr. Braley has argued HECFI will not jeopardize the artistic integrity at Hamilton Place and said the new board wants to enhance the theatre.

"If you look at Hamilton Place now, there's not as many dark days," he said. "If you compared the last 12 months with the previous 12 months you'd see a substantial increase in the number of attractions. And that's what we're trying to accomplish. We've got a wonderful opportunity to capitalize on these three facilities downtown."

Martin Luxton, a Hamilton lawyer who led the fight to wrest Hamilton Place out of HECFI's control, told aldermen earlier they were dreaming if they didn't think Hamilton Place would change under the merger.

Mr. Luxton said change was "inevitable whenever any cultural attraction is included in a commercial, hard-sell, fast-buck, profit-driven institution."

Marnie Paikin, a former Hamilton Place board chairman and a strong opponent of the merger, said she will accept an invitation to appear before the Queen's Park committee.

Scare tactics

Mrs. Paikin argued placing Hamilton Place with a hockey arena and convention centre was an "inappropriate mixing of apples and oranges."

Voting for the amendment to leave Hamilton Place on its own were aldermen Terry Cooke, Mary Kiss, Vince Agro, Bill McCulloch, Geraldine Copps, John Smith and Henry Merling.

Voting against it were Mayor Bob Morrow and aldermen Pat Valeriano, Brian Hinkley, David Christopherson, Shirley Collins, Reg Wheeler, Paul Cowell, John Gallagher, Tom Murray and Don Ross.

Mr. Wheeler urged council to approve the legislation and let the politicians in Toronto know it takes a dim view of people suggesting council doesn't know what it's doing.

"Hamilton Place stands for quality entertainment. We don't want any deviation from that," said Mr. Wheeler, a member of the superboard.

Dismissing criticism of the merger as scare tactics, Mr. Murray said HECFI would save money by eliminating duplication of services and improve all three facilities.

"There are some people in this community, a small faction, that believe Hamilton Place is a little private club just for them. Hamilton Place is here to serve all the people of Hamilton," he said.

Reminding his colleagues it was only the aldermen, not the citizens on the original steering committee, that wanted Hamilton Place in the merger, Mr. McCulloch said the theatre's mandate is to give a balanced, cultural approach in the city.

"It is not an arena. It is not a convention centre. Those both should make money," he said.

Mr. Morrow said he saw nothing in the legislation that would impinge on Hamilton Place's operations.

Hamilton Place role is paved by council

By J. H. HAMILTON
Editor

THE CITY OF HAMILTON, N. Y., has been the first to place a role in the hands of the council.

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Hamilton Place merger criticized

SPEC FOR DEC 13/85

By BRIAN PORTER
The Spectator

THE QUALITY of shows at Hamilton Place could decline with the merger of the city's three major arts and entertainment facilities, says a local lawyer who fought for the theatre's independence.

"I think that in time the public in our community will be very sorry this has happened," Martin Luxton said.

"Hamilton Place is not really protected for programming as long as it's reporting to an arena committee which is interested mainly in profits."

His comments followed yesterday's approval of the merger of Hamilton Place, the Hamilton Convention Centre and the new Cops Coliseum by an Ontario legislature committee on regulations and private bills.

The bill now goes to the legislature for second and third reading probably late next week before it is given royal assent and becomes law.

The legislation will enable the city to establish Hamilton Entertainment and Convention Facilities Inc. — a superboard which will include the mayor, four aldermen, and nine private citizens to oversee the operations of the three facilities.

Given power

Mr. Luxton said opponents received some satisfaction with an amendment introduced by committee member Jim McGuigan, a Liberal member from Kent-Elgin.

Mr. Luxton said the amendment used good sense in allowing the board establish separate committees for each facility and giving them power to report to city council. Council can then make recommendations to the HECFI board which the board must consider.

Mr. McGuigan said he introduced the amendment to ensure the arts community could have a second hearing before council if the superboard failed to heed their concerns about programming at Hamilton Place.

"I have some sympathy to that because all the big bucks usually go to sports activities that are funded by the beer companies and others," he said. "The arts community often feel they're the second cousins."

Hamilton Mayor Bob Morrow, who has argued there will be no changes at Hamilton Place with the creation of the superboard, said the city reluctantly accepted the amendment.

Alderman Tom Murray called the amendment "provincial government meddling in the affairs of the city of Hamilton."

"There wasn't a penny of federal or provincial money in the building of Hamilton Place and they're telling us how to run our facilities," Mr. Murray said.

Marnie Paikin, a former Hamilton Place Board chairman and a strong opponent of the merger, said the appeal process provides "a healthy kind of safety valve" but hopes it won't be necessary if superboard supporters keep "their record of promises."

David Hector, whose position as chairman of Hamilton Place will disappear when the legislation is enacted, said it wasn't necessary to incorporate the appeal process into the merger bill.

"I'm sure we'd get the ear of city council if we had great concerns that Hamilton Place was getting buried and was not getting the attention it deserves," he said.

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LETTERS

SPEC WED FEB 26/86

HECFI management plan is strange

REGARDING THE Spectator reports on the proposed business plan of the Hamilton Entertainment and Convention Facilities Inc. (HECFI), I find it somewhat incredible that Tom Burrows, the man who has been responsible for turning Hamilton Place around and producing a year of apparently outstanding results with the promise of good things to come, should be one of the individuals which the report recommends take a cut in pay.

On the other hand, the report is apparently proposing that an untried individual, one whose clear mandate on becoming involved with the downtown facilities was to do one thing and one thing only — get an NHL franchise — and has not done so, should be proposed for a pay increase!

Clearly, such a strange proposal could only come out of the public sector. It occurs to me that in a more responsible private sector, individuals demonstrating competence and an ability to get things done are given rewards. On the other hand, it occurs to me that in the more responsible private sector someone who has not made any overt moves to achieve the end result of his employment mandate, would be given warnings rather than a very substantial pat on the back.

The demonstrated success of the



Tom Burrows in Hamilton Place: outstanding results.

Copps Coliseum, I submit, has little to do with Brian Conacher's abilities but rather more to do with the Hamilton population being starved for that form of entertainment suited to an arena. With the demonstrated track record the citizens of Hamilton have in filling the arena, surely by now Mr. Conacher should have been able to make public statements concerning an NHL franchise.

Of course, obtaining an NHL franchise would be considerably easier for all members of HECFI if the mayor and present council would get down to the clearly most important task facing them — getting a GO-Transit facility into the downtown core of this city so we can consistently fill the arena.

P.R. Jaggard,
Hamilton.

FORUM

HAMILTON SPECTATOR - Thursday, February 27,

1986

Marketing vision is a threat to Hamilton Place's community role

"MARKETING IS the lifeblood of a corporation. It is through marketing that revenues are generated and stimulated."

The above verse from the business bible is actually a quote from Brian Conacher's "secret and confidential" management plan for the running of Hamilton Place, the Copps Coliseum and the Hamilton Convention Centre.

The business part of the plan comes up for approval tomorrow at a meeting of Hamilton Entertainment and Convention Facilities Inc. (HECFI), more commonly known as the superboard, for which Mr. Conacher works as managing director.

The quoted words are a window on the clinician brain of the superboss and they do not augur well for the future of Hamilton's showpiece community theatre.

Product is the key

Marketing is the lifeblood of nothing but the hyped up ad man who would believe such a thing. The true lifeblood of a corporation is its product and the people who think and feel and draw together to produce it. The definition is all the more true for a popular artistic facility like Hamilton Place.

When Brian Conacher talks about Hamilton Place, he talks about space and time and dollars. He doesn't talk about the people who fill the time. He doesn't talk about the uses that fill the space. He doesn't talk about creativity or



TAMI
Paikin Nolan

innovation or grass roots involvement. He doesn't talk about the personality and needs of the community. He doesn't talk about the responsibility such a facility owes those who sacrificed to give it life.

The only perspective Brian Conacher seems to have on the subject of community involvement as it relates to his theatre is in terms of the bucks that this community of pocketbooks will dump into the credit side of his balance sheet if he plays his cards right.

Our theatre

There are major problems with the running of Hamilton's three public entertainment facilities as a single enterprise. Not the least of these problems is the fact that though the Copps Coliseum and the Hamilton Convention Centre may make money one day, Hamilton Place cannot turn on the profit motive and maintain its integrity as a community theatre.

Hamilton Place wasn't built to be a taker. Hamilton Place was built to be a giver. With profit as the motive, the theatre's dit-articul-



The community's hall: Hamilton Place and, inset, Brian Conacher, who sees it mainly as space to rent.

ed commitment to balanced programming for the broad spectrum would die a sad death. With profit as the motive, the imaginative programs that have been born and nurtured into full bloom at Hamilton Place in the past may well be seen no more.

The theatre Brian Conacher describes in his misguided business plan is nothing more than four walls for hire, a rental hall like a dozen other rental halls, a dull void, all brick and concrete, no heart, no soul.

"HECFI's product is space, all

shapes and sizes, suitable for a variety of uses. . . . HECFI's primary marketing goal is to maximize the use of the space.

"The optimum marketing plan for HECFI would be one that minimized the cost of attaining the

primary goal of maximizing the use of our product. . . . Mr. Conacher said in his plan.

The superboss pays brief lip service to the special nature and needs of the theatre. . . . a concerted effort will be made to harness the energies of community volunteers and interested parties on behalf of Hamilton Place, recognizing the impact of this great source of talent and energy.

Its student productions in particular enjoy tremendous success and this will continue to be the highlight of the annual schedule."

The bottom line

It is difficult to believe that with joint marketing and the almighty buck being the priority, this is anything but a hollow promise. And other than this, there is nothing in Brian Conacher's business philosophy for Hamilton Place that would set it apart from any other entertainment warehouse in North America.

When the bottom line is a dollar sign, the needs of the community which Hamilton Place has embraced so willingly and so well in the past will not be met. Brian Conacher and his superboard will have their neat little package for marketing purposes. But we will have lost a vibrant, one-of-a-kind theatrical wonder.

From the Office Staff was United Church.

Popularity earns HECFI a big bonus

POPULAR ATTRACTIONS, bumper crowds and careful management have resulted in a big surplus for the Hamilton Entertainment and Convention Facilities Inc.

The HECFI board of directors was told yesterday Copps Coliseum, the Convention Centre and Hamilton Place are \$660,000 ahead of the budget so far this year.

"It's because of good manage-

ment," said Webb McFarland, chairman of HECFI's audit and finance committee.

Revenue for August was \$150,000 — or 36 per cent — over the projected \$411,000, following a trend since January.

John Leuser, HECFI's director of finance and administration, attributed the surplus in part to more conventions than anticipated during

August and a popular summer program at Hamilton Place.

It was also not known how many Canada Cup games would be played in the coliseum when the budget was drawn up for the year, Mr. Leuser said.

Board chairman Brian Hinkley said he believes the trend will continue as long as the economy stays strong.

Hamilton Place able to thrive under superb board

THERE IS bigger and there is better. But from candy bars to motor cars, the two are not necessarily one and the same. David Hector worried about that two years ago when they lumped Hamilton Place with the coliseum and convention centre under a single manager and board of directors.

Mr. Hector was chairman of the Hamilton Place board at the time. Though he became a member of the new superb board and chairman of its Hamilton Place committee, he feared his beloved theatre might get lost in the shuffle. The coliseum was being hyped to the hilt. The emphasis of its managers had to be the capture of a National Hockey League franchise for the city. Hamilton Place required a different approach, a different kind of marketing and above all a different kind of community involvement.

Worries about theatre

In particular, David Hector worried that under the new superb board structure, Hamilton Place would become, like the coliseum and convention centre, just another four walls for rent.

"The vision for Hamilton Place had been much more than that. This was a real community theatre interested in nurturing local talent. It was



Tami Paikin Nolan

to be a reflection of the city, not just a rental hall."

Mr. Hector was not alone in his concerns. An impressive contingent of Hamilton Place lovers, loyalists and founding directors fought the inclusion of the theatre under the superb board, umbrella both locally and at Queen's Park.

"As a member of the interim advisory board looking into the restructuring, I was very much of the opinion that Hamilton Place should be excluded from the amalgamation. The coliseum and convention centre had a lot in common. They were both in the business of renting facilities. Hamilton Place, on the other hand, has a very special mandate, to provide innovative and balanced programming for the people of

Hamilton through its own promotion and community involvement."

The battle was lost. HECFI — Hamilton Entertainment and Convention Facilities Inc. — took charge Jan. 1, 1986, and Hamilton Place officials and personnel went to work for Brian Conacher whose title would be managing director of the three facilities.

Mr. Hector stepped down from HECFI this month and wrapped up a 10-year involvement with Hamilton Place. He is happy to say as he leaves that the theatre has fared well under the superb board structure.

Warnings worked

But he suggests this is largely due to the concerns and the warnings expressed by those who opposed the merger at the time.

"We succeeded in having mechanisms to preserve the integrity of Hamilton Place written right into the legislation," Mr. Hector says. "We have the assurance that there will always be a special Hamilton Place committee as well as assurances about existing staff at the theatre and convention centre."

In addition, Mr. Hector says, Hamilton Place was allowed to continue doing its own marketing and promotion. (Until the past few months, the convention centre and

coliseum were being marketed centrally. A recent reorganization of the marketing department has now left each facility manager responsible for his own marketing.)

Mr. Hector says he is proud of Hamilton Place's record of community involvement. The theatre plans its schedule to suit the needs of local cultural organizations including Theatre Aquarius, The Hamilton Philharmonic, Opera Hamilton, The Bach-Elgar Choir and The Geritol Follies.

He is pleased with projects over the past few years that have brought the theatre uniquely to life in the summertime. And with the talent and dedication of teacher-wizard Da-

vid Dayler, Hamilton Place has turned student theatre in Hamilton into an exciting reality. The theatre maintains its own scholarship fund.

With David Hector's departure, only one HECFI member remains with connections to the original Hamilton Place board.

The challenge of the immediate future will be to bring student productions back into the Great Hall now that their funding has dried up, Mr. Hector says, and to fill the void that will be created when Theatre Aquarius moves into its own facility.

The challenge of the long term will be to maintain the magic. Superboard or no superboard, Hamilton Place is in a class by itself.

Nov. 22/88 SPEC-TUES B6

Forum will plot special events strategy

ALL MEMBERS of city council are being invited to a special meeting to explore ways to stage more events and entice more people to Hamilton Place.

The meeting will be held Nov. 30, according to Alderman Brian Hinkley, chairman of the board of Hamilton Entertainment and Convention Facilities Inc., which runs the theatre complex, Hamilton Convention Centre and Copps Coliseum.

Mr. Hinkley said the HECFI board had asked Hamilton Place manager Tom Burrows to prepare a report on possible new programming and on obstacles to attracting certain events.

"Some members of council have asked why some shows go to Kitchener and Toronto and not to Hamilton," said Mr. Hinkley. "That's the sort of thing the board wants to discuss."

HECFI financial reports show a budget deficit for Hamilton Place of \$39,855 at the end of September. The coliseum and convention centre each had surpluses of \$287,000 for the same nine-month period.

As of Sept. 30, HECFI was running \$729,913 ahead of its 1988 budget, but revenue was almost identical for the same period last year.



Hinkley

TAXPAYERS SUBSIDIZED Hamilton Entertainment and Convention Facilities Inc. to the tune of \$2.4 million last year, pushing its bottom line up to the break-even mark once again.

The corporation, which runs Hamilton Place, Copps Coliseum and the Hamilton Convention Centre, reported a \$1.6 million shortfall before municipal subsidies, according to HECFI's annual report.

Hamilton Place was the big money loser. Despite the city's contribution of nearly \$577,000, the theatre and concert hall lost \$13,000.

HECFI chairman John Gallagher said he's pleased with the performance of the coliseum and convention centre.

The coliseum brought in \$2.1 million in revenue and made a \$337,000 profit, which includes a \$105,000 contribution from the city.

The convention centre's ledger also showed improvement. The centre had a \$210,000 shortfall, but reduced its deficit by 38 per cent from 1987. Hamilton taxpayers anted up about 12 per cent less (\$466,000) to put the operation about \$255,000 in the black heading into this year.

In total, the three facilities brought in \$7 million from their 1988 operations and spent \$8.7 million. The municipal subsidy balanced the books and allowed \$789,000 to be set aside for future capital projects.

The city's financial support hasn't

Taxpayers help HECFI break even for '88

increased in recent years. Mr. Gallagher said he'd like to see it steadily reduced until the three facilities are weaned from the public purse.

"I think one thing the board and city council has to keep in mind is that taxpayers are willing to subsidize and assist to get something off the ground, but I don't think that taxpayers are willing to carry a major deficit for an extended period of time."

Alderman Bill McCulloch, who heads the Hamilton Place committee, said the theatre has a mandate to improve the cultural fabric of the city, which should make its deficit position more acceptable.

"The money we spend on parks runs into the hundreds of millions. But nobody ever says, 'Hey, wait a

minute, you shouldn't be spending that kind of money on parks," he said.

Mr. Gallagher said one cost-cutting measure the board will implement soon is to centralize marketing and promotion for the three facilities.

Before a marketing director can be hired for the newly created position, the board must replace the former managing director and chief executive officer, Brian Conacher, who left his \$93,000 job this year to work for Toronto's Royal Winter Fair.

HECFI's executive has interviewed three candidates for the job and will recommend one of them to the full board at its next regularly scheduled meeting, on July 21.

C2 SPEC. FR1 JULY 7 1989

HECFI warns it may need cash bail-out

THE SPECTATOR - SAT., SEPT. 2, 1989

By KEN PETERS
The Spectator

FOR THE first time in its four-year history, the city-subsidized Hamilton Entertainment and Convention Facilities Inc. may have to seek an additional financial bail-out from local taxpayers.

The lack of a major tenant for Copps Coliseum over the past months has been cited as the major reason for the projected \$220,000 year-end deficit, Alderman John Gallagher, HECFI chairman, said.

"The major reason is that Copps Coliseum had too many dark days. Not having a major tenant for the arena has had a major impact on our revenue situation," he said.

The HECFI board of directors oversees the operation of Copps Coliseum, Hamilton Place and the Hamilton Convention Centre.

While HECFI received a city subsidy of \$2.3 million last year to help cover its estimated \$9-million operating budget, the board's new chief executive officer, Gabe Macaluso, admitted he may have to ask the city to cover the projected \$220,000 shortfall.

"We may have to go to the city and say we need X amount of dollars to bail us out for the year."

Projections

HECFT's recently released financial statements include the following year-end projections.

□ A Hamilton Place deficit of \$400,000, including a \$130,000 loss from the musical A Chorus Line.

□ A Copps Coliseum deficit of \$243,000.

□ A Hamilton Convention Centre surplus of \$400,000.

□ A corporate department surplus of \$23,000.

Mr. Macaluso said he may be forced to dip into an \$843,000 reserve fund to cover the deficit or cut operating expenses.

"The reason for the projected deficit is that we lost money at Hamilton Place on some shows coupled with the fact we didn't have enough events at Copps," he said.

A number of major concerts that had been expected to cover the revenues lost by the departure of the Hamilton Steelhawks in August 1988 simply failed to materialize, he added.

Five-year plan

Mr. Gallagher said it was his mandate to reduce the annual taxpayer contribution to HECFI to zero, a task he believes could be accomplished within five years.

Mr. Macaluso said a strong box office performance by the hit musical Evita, now playing at Hamilton Place, should enable the show to break even and not increase the projected shortfall. Additional bookings for the remainder of 1989 could further improve the financial situation.

And Mr. Macaluso said HECFT's financial picture appears considerably brighter for 1990 thanks to the arrival of the Dukes of Hamilton junior hockey team and the planned Memorial Cup junior hockey championship. The possibility of the city hosting the world junior hockey tournament would provide additional revenues for 1990.

HAMILTON PLACE THEATRE

Year	Total revenue \$	Total expenditures (3) \$	Municipal funding requirement including surplus (deficit) for the year \$	Implicit price index measure of gross domestic product-services component	Conversion ratio	Municipal funding in 1989 dollars \$
1973 (short year)	90,110	554,441	464,331	36.6	3.109	1,443,740
1974	230,355	1,223,165	992,810	40.2	2.831	2,810,492
1975	491,234	1,292,500	801,266	44.9	2.535	2,030,826
1976	556,945	1,405,237	848,292	49.3	2.308	1,958,126
1977	490,844	1,299,270	808,426	53.3	2.135	1,726,058
1978	324,405	1,254,840	930,435	57.4	1.983	1,844,660
1979	687,816	1,327,534	639,718	61.6	1.847	1,181,817
1980	1,147,987	1,634,764	486,777	67.0	1.699	826,794
1981	1,023,729	1,755,997	732,268	74.2	1.534	1,123,074
1982	869,528	1,765,633	896,105	82.2	1.384	1,240,593
1983	588,391	1,429,547	841,156	88.4	1.287	1,082,846
1984	726,522	1,396,550	670,028	91.8	1.240	830,601
1985	928,124	1,463,983	535,859	95.7	1.189	637,207
1986	1,791,432	2,678,178	886,746	100.0	1.138	1,009,117
1987	1,911,960	2,852,956	940,996	103.9	1.095	1,030,658
1988	1,625,500	2,565,012	939,512	108.5	1.049	985,405
1989	1,689,367	3,126,279	1,436,912	113.8	1.000	1,436,912
1990 (budget)	1,854,876	3,269,635	1,414,759		0.955 (est.)	1,351,095

... see following page

(1) In the years 1973 - 1985, the following were recorded net of expenses:

- Bar operations
- Event charges (i.e. advertising, IATSE and miscellaneous direct show costs) recovered from client

This past accounting practice serves to significantly reduce both revenues and expenditures in the years in question.

(2) The funding requirement increased by \$497,400 from 1988 to 1989 due primarily to an increase in net show losses incurred in respect of events promoted or co-promoted by Hamilton Place. Net show losses totalled \$5,405 in 1988, while in 1989 they totalled \$444,571.

(3) Interest and other debenture costs, as well as energy costs, are absorbed by the City of Hamilton and are not reflected in these numbers.

MUNICIPAL FUNDING FOR THE PERFORMING ARTS

1976 to 1990

Year	Region			City \$	Total \$	Conversion factor	Municipal funding in 1989 dollars \$
	Total \$	Art Gallery and Dundas Valley School of Art \$	Net \$				
1976	310,000	70,000	240,000	23,060	263,060	2.308	607,142
1977	347,903	243,900	104,003	22,000	126,003	2.135	269,016
1978	587,001	480,000	107,001	49,100	156,101	1.983	309,548
1979	651,000	504,000	147,000	44,200	191,200	1.847	353,146
1980	707,200	544,300	162,900	125,500	288,400	1.699	489,992
1981	794,180	599,200	194,980	206,760	401,740	1.534	616,269
1982	974,841	803,187	171,654	207,798	379,452	1.384	525,162
1983	1,091,423	803,505	287,918	48,200	336,118	1.287	432,584
1984	1,127,157	826,345	300,812	30,800	331,612	1.240	411,199
1985	1,119,510	837,465	282,045	94,440	376,485	1.189	447,641
1986	1,184,037	882,486	301,551	73,410	374,961	1.138	426,706
1987	1,333,521	911,562	421,959	90,990	512,949	1.095	561,679
1988	1,428,591	939,130	489,461	89,000	578,461	1.049	606,806
1989	1,464,690	963,130	501,560	108,568	610,128	1.000	610,128
1990	1,517,423	988,382	529,041	127,640	656,681	0.955 (est.)	627,130

REGIONAL FUNDING HISTORY

	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990
Bach Elgar Choir - Operating	---	---	---	---	---	\$11,180	\$12,186 9.0%	\$12,917 6.0%	\$15,562 20.5%	\$14,430 -7.3%	\$14,450 0.1%	\$18,000 24.6%	\$20,500 13.9%	\$20,500 0.0%	\$37,600 83.4%
- Deficit Reduc. Grant	---	---	---	---	---	---	---	---	---	---	---	---	---	---	\$11,800
Dundas Valley School of Art	---	---	---	---	---	\$5,890	\$6,420 9.0%	\$6,805 6.0%	\$7,145 5.0%	\$7,500 5.0%	\$10,000 33.3%	\$15,000 50.0%	\$16,000 6.7%	\$16,000 0.0%	\$16,880 5.5%
Hamilton & Regional Arts Council	---	---	---	---	---	\$10,000	\$10,900 9.0%	\$17,500 60.6%	\$18,375 5.0%	\$18,740 2.0%	\$19,100 1.9%	\$20,437 7.0%	\$23,440 14.7%	\$23,440 0.0%	\$29,940 27.7%
Festival Music	---	---	---	---	---	---	---	---	---	---	---	---	\$21,500	\$21,500 0.0%	\$21,500 0.0%
Te Deum	---	---	---	---	---	---	---	---	\$3,500	\$3,500 0.0%	\$3,500 0.0%	\$3,500 0.0%	\$5,000 42.9%	\$5,000 0.0%	\$5,000 0.0%
Opera Hamilton (2)	---	---	---	---	---	---	---	\$85,000	\$85,000 0.0%	\$80,000 -5.9%	\$92,500 15.6%	\$152,000 64.3%	\$157,000 3.3%	\$164,100 4.5%	\$173,200 5.5%
Art Gallery - (Includes Debt Charges)	\$70,000	\$243,900 248.4%	\$480,000 96.8%	\$504,000 5.0%	\$544,300 8.0%	\$593,310 9.0%	\$796,767 34.3%	\$796,700 0.0%	\$819,200 2.8%	\$829,965 1.3%	\$872,486 5.1%	\$896,562 2.8%	\$923,130 3.0%	\$947,130 2.6%	\$971,502 2.6%
Ham. Phil. Orchestra - Operating	\$65,000	\$104,000 60.0%	\$107,000 2.9%	\$112,000 4.7%	\$126,200 12.7%	\$136,300 8.0%	\$148,567 9.0%	\$157,500 6.0%	\$165,375 5.0%	\$165,375 0.0%	\$172,000 4.0%	\$178,020 3.5%	\$232,020 30.3%	\$237,020 2.2%	\$250,000 5.5%
- Deficit Reduc. Grant	\$175,000	---	---	---	---	---	---	\$15,000	\$13,000	---	---	---	---	---	---
Creative Arts - Festival of Friends	---	---	---	\$35,000	\$36,700 4.9%	\$37,500 2.2%	---	---	---	---	---	---	---	---	---
Royal Hamilton College of Music	\$310,000	\$347,903	\$587,001	\$651,000	\$707,200	\$794,180	\$974,841	\$1,091,423	\$1,127,157	\$1,119,510	\$1,184,037	\$1,333,521	\$1,428,591	\$1,464,690	\$1,517,423

(1) \$1,050 surplus was returned to the Region after the Festival due to specific conditions of the grant.

(2) Grant payments prior to 1990 were made by the City of Hamilton. The transferring of the grant from the City to the Region took place for the 1990 Regional grant process. City of Hamilton funding information, prior to 1983, was not available at the time this report was prepared.

CITY OF HAMILTON

GRANTS TO PERFORMING ARTS ORGANIZATIONS

1974 - 1990

	Total \$	Opera Hamilton * \$	Net \$
1974	16,087	—	16,087
1975	19,270	—	19,270
1976	23,060	—	23,060
1977	22,000	—	22,000
1978	49,100	—	49,100
1979	44,200	—	44,200
1980	125,500	—	125,500
1981	206,760	—	206,760
1982	207,798	—	207,798
1983	133,200	85,000	48,200
1984	115,800	85,000	30,800
1985	174,440	80,000	94,440
1986	165,910	92,500	73,410
1987	242,990	152,000	90,990
1988	246,000	157,000	89,000
1989	272,668	164,100	108,568
1990	127,640	—	127,640

* For analysis purposes Opera Hamilton from 1983 to 1990 included in Regional Funding history [Exhibit 2.9(A)].

Note: Excludes grants to Hamilton and Regional Arts Council, Festitalia, Festival of Friends, Hamilton Folk Arts Heritage Council, and Cari-Can Festival.

3. RENTAL RATES

While the Task Force initially considered discussing rental rates under the headings of "performance facilities" as one matter and "office and other space" as a second, it was concluded that, while there are differences that merit discussion, a general policy should be followed. Simply stated, the rental policy recommended by the Task Force is as follows:

- **As a general rule, there should be one market determined rate structure for all Hamilton Place rentals: Great Hall, Studio Theatre, office and storage space and meeting rooms.**

The advantages of such a policy include:

1. It is market driven and therefore subject to external verifiability and not capable of artificial manipulation.
2. It is uncomplicated.
3. By not mentioning the word subsidy, it eliminates the possibility of subsidy. In short, what the Task Force has concluded is that Hamilton Place should not be the "subsidy vehicle" nor should it provide "hidden subsidies".

There has been in the past a "double standard" and some inconsistency applied in the past which fosters animosity between users of Hamilton Place and, ultimately, the individuals that have to subsidize those facilities, the taxpayers. By suggesting this simple and market driven policy, the Task Force is clearly stating that the subsidy for the arts, both the facilities from which organizations operate and the operational support granted annually, should be crystal clear to everyone - the arts organizations themselves, the politicians, the taxpayers. There should be no hidden sources of support for the arts. The arts should be supported by City or Regional funding, as the case may be. That level of government should recognize that the costs of maintaining the Hamilton Place facilities and its operations are also support for the arts.

By way of illustration, our surveys led us to the conclusion that a "market rental rate" for a facility similar to the Great Hall across Canada and the north eastern United States is in the vicinity of \$1 to \$1.50 per seat per night. At its present rate structure of \$2,500 per night, the Great Hall is squarely within the market. The facility is at the lower end of the rate structure which reflects that

1. INTRODUCTION

The first of the two main parts of the report is a general discussion of the problems involved in the study of the human mind. The second part is a detailed account of the work done in the field of the study of the human mind.

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while it is an excellent facility, it is no longer new and there are some additional charges attached to certain users of the facility. The majority of the Task Force was of the view that the fair market value rate structure for all facilities makes sense.

Several members of the Task Force, while conceding that the concept of a fair market value rate structure enjoys the advantage of simplicity, cautioned the members that simplicity is not necessarily equivalent to fairness. They also cautioned that market rate, as that term has been used in the past by the City of Hamilton in evaluating rent, has been subject of manipulation particularly for office facilities used by several of the community arts organization tenants in the Hamilton Place Theatre facilities. The members of the Task Force were unanimously of the view that the fair market value judgement for comparable office facilities should be left in the hands of qualified independent real estate experts. It was observed that such a procedure would ensure some substantial protection might derive from use of the term "fair market value rate structure".

The Task Force would not restrict access to the facility by attempting to define "quality". By applying a fair market value rental rate structure to all of the Hamilton Place facilities, the market would determine quality. In the long run, the market always determines quality and to force on a facility a policy different than a market driven one that includes arbitrary judgments of "quality" is a guarantee of failure.

i. Performance Facilities

Notwithstanding the general rule, the following caveats should apply to not-for-profit organizations:

- **A performance space rental charge would be considered a "flat rate" with no additional percentage of gross sales applied to determining the composite rate.**
- **In situations where Hamilton Place Great Hall or Studio Theatre has been rented on a long-term basis but is "dark" because of a gap in performance schedules and Hamilton Place management is able to double-book the space during that "dark day", a rental adjustment would be made to the original rentee.**
- **A review should be made to determine if it is appropriate to charge the full**

daily rate on "dark days" between performances to local arts groups as the theatre facilities are not subject to wear and tear, electrical utilization, clean up, etc.

It is recognized that Hamilton Place management, or HECFI management, will have the prerogative to override the suggested general rental policy and caveats; however, such override situations should be the exception rather than the rule. During our deliberations, it became clear that these "exceptions" have caused senseless friction between arts organizations and Hamilton Place management in the past which could easily have been avoided by the "single subsidy" approach set above and commented upon in greater detail in section 10 of this report.

ii. Office and Other Space

As the reader may have observed in perusing Exhibits 2.5 and 2.6, there was at the outset a predisposition to make office and other space in the Hamilton Place facility available to "community groups". In the recent past, HECFI management has occupied substantial portions of the office space that might otherwise have been made available to local arts groups. In addition, rental rates charged have been well in excess of per square foot per annum rates in comparable facilities in the downtown core. The Task Force felt that application of the market driven rate structure would see substantial reductions in the per square foot per annum rental costs since the space is not the "premium" space expressed in the present rate structure.

It was also felt that given the rather clear indications at the outset that the offices (other than those necessary for the direct administration of Hamilton Place) were to be used by "community groups", this implied pledge should be honoured. Accordingly, as an additional caveat to the general policy, the Task Force felt that:

- **Office space should be reserved exclusively for "community arts groups".**

If rental rates for the office space are truly market driven, then the Task Force felt that rates would fall to the point where community groups would step forward to rent the facilities.

4. PROGRAMMING, MARKETING AND SCHEDULING

i. Programming

In the exercise of its mandate, Hamilton Place has nurtured achievements of excellence in the local non-profit organizations which call Hamilton Place "home". Notably, these include the Hamilton Philharmonic Orchestra, Opera Hamilton, Theatre Aquarius, The Bach-Elgar Choir and the Geritol Follies. This local cultural growth has occurred, in significant part, because Hamilton Place has attempted to give special support to the non-profit cultural sector. There have been many benefits to such an approach, including:

1. The local preservation and celebration of our classical music heritage;
2. The professional showcasing of contemporary drama and comedy;
3. Educational opportunities for young people in theatre and musical performance;
4. The initially significant and steadily growing favourable economic impact of the arts community on the City and Region of Hamilton-Wentworth; and,
5. A positioning of Hamilton as the other major "city of depth and consequence" in the southern Ontario region bounded by the present and planned for expansion of the GO Transit System. As the City and Region steadily evolve into a service oriented community under the increasing influence of the Greater Toronto Metropolitan area, this "cultural leadership" will become increasingly important in attracting corporate head offices and new jobs.

However, difficulties with overall facility programming have been experienced due to the priorities accorded to this not-for-profit cultural sector in order to meet that sector's scheduling requirements. As a consequence of these actions (which are entirely within its mandate) the management of Hamilton Place has been unable to operate the facility as a fully booked professional house such as the Royal Alex Theatre in Toronto. Although Hamilton Place has an important role to play in the support of local arts organizations, it also has obligations to other sectors. Local arts organizations alone cannot meet the entertainment needs of all of the citizens of the City or Region. With this in mind, Hamilton Place management should develop a **long range programming plan** representing an appropriate balance between local arts initiatives (existing and others yet to be developed) and presentations of its own. This long range programming plan

4. THE HANSHAN PLAZA PROJECT

4.1. Introduction

In the context of its mandate, Hanshan Plaza has received a number of requests from the local business community to develop a new office building. The local business community has been growing rapidly, and the Hanshan Plaza project is seen as a key project to meet this demand. The project is expected to provide a modern office environment for the local business community, and to contribute to the development of the local economy.

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However, the project has also been subject to some criticism. Some people believe that the project is too large and expensive, and that it will cause traffic congestion and other problems. Others believe that the project is not in line with the local development plan, and that it will not be successful. The project is a complex one, and it is important to consider all the factors involved. The project is expected to provide a modern office environment for the local business community, and to contribute to the development of the local economy. The project is also expected to provide a modern office environment for the local business community, and to contribute to the development of the local economy. The project is also expected to provide a modern office environment for the local business community, and to contribute to the development of the local economy. The project is also expected to provide a modern office environment for the local business community, and to contribute to the development of the local economy. The project is also expected to provide a modern office environment for the local business community, and to contribute to the development of the local economy.

should be developed in conjunction with the various users of Hamilton Place where all sides must exhibit sensitivity, paired with flexibility. In such an environment (in which admittedly compromises are required), a broad variety of high quality programs in a well functioning facility will emerge.

In order to accomplish this, the Task Force recommends that the following initial step be taken by Hamilton Place management:

- **Establish guidelines to describe and communicate to all affected parties exactly what the scheduling needs are to achieve comprehensive and balanced programming in the Hamilton Place facility.**
- **These guidelines should be developed in conjunction with the users of Hamilton Place (both local not-for-profit cultural groups and external impresarios).**

The Task Force notes that programming is a major factor influencing audience development for a facility such as Hamilton Place. Accordingly, programming should be designed with the education, growth and retention of audiences as primary objectives. Rather than using an ad hoc approach to fill the entertainment roster, it would be more beneficial to create a long term plan (5 year) to once again attract the audience interest seen in the facility's early years and to build the market of the future. Such development would be of benefit not only to Hamilton Place, but also to other major user groups. Co-operation in providing information between the management of the Hamilton Place facilities and management of the various users groups should be encouraged so as to maximize market development.

It should be recalled that the greatest success achieved by Hamilton Place has been its development of a lively and successful arts community. Nevertheless, there is much which could still be accomplished. The management of Hamilton Place should support the development of new performing arts organizations, representing performing media distinct from those already resident in the City and Region. This would represent a necessary challenge in its own programming efforts. For instance, performing arts groups specializing in dance, jazz, country music, etc. might be of interest to the audiences of Hamilton Place. As discussed under the scheduling section of

this report, Hamilton Place could make constructive use of one or more of its dedicated weeks of programming to showcase national and international quality performing arts groups in one or more of these fields on a well planned, long term (3-5 year) basis. Such a demonstrated commitment would foster development of local arts groups in fields of the performing arts which could aspire (once their audience, programmes and operations had reached appropriate levels) to appear in Hamilton Place as a component of the dedicated programming week(s). In this way, Hamilton Place could both satisfy a broader market appeal in its programming and "spring-board" the creation of new arts groups in our community.

ii. Marketing

Presenting Hamilton Place as a lively and fully operational cultural venue in the public mind will rely not only on balanced, high quality programming, but also on the facility's promotional efforts. There are two components to the enhancement of Hamilton Place's market image which should be addressed. The first is an advertising package which acknowledges **all of the cultural activities** being staged in the facility regardless of their production origin. The second is the cultivation of a more positive editorial image of Hamilton Place in the local media. Changes which are principally designed to re-establish the role of Hamilton Place as a dynamic cultural focus, with proper communication, will contribute to a more positive perception of the facility by the media and the public.

In summary, the future vitality and integrity of Hamilton Place require:

1. Responsiveness to the needs of the users and of the facilities;
2. Programming which is both balanced and diverse;
3. Scheduling guidelines reflecting the above;
4. An overall plan to articulate strategies for audience development and comprehensive marketing; and
5. An improved public image which will encourage people to consider Hamilton Place productions as a preferred entertainment choice.

iii. Scheduling

In large measure, programming and marketing and scheduling tie in very closely. It is a recognized principle that it is necessary for the various local arts organizations utilizing the facilities to schedule and book the use of Hamilton Place well in advance. In fact, a well planned arts organization will have its "time slots" for utilization of the Hamilton Place facilities booked certainly two and probably three years in advance.

It is further acknowledged that this is essential to the efficient operation of these organizations, especially those which operate with high levels of subscription sales and those organizations which retain the services of outside professional artists who must also be booked years in advance.

Given the advanced booking requirements for the Hamilton Place facilities, and specifically those of the Great Hall, there have been some difficulties experienced by Hamilton Place management with regard to satisfying other components of its mandate. In particular, the Task Force recognizes the potential for conflict created by Hamilton Place management in its efforts to attract certain touring productions, often on relatively short notice. The conflict arises when the Great Hall has been previously booked for one or two evenings during the period when that touring company may wish to use the Hall. It is further generally recognized that the summer months (June through August) are not prime time for attracting audiences attuned to the arts and entertainment field to the Hamilton Place facilities.

Nevertheless, the Task Force in reviewing the mandate felt strongly that Hamilton Place has a duty to offer a broader range of entertainment to the citizens of the City and the Region than might be offered solely by local arts organizations. In fact, part of the requirement of Hamilton Place if it is to meet its mandate is to attract high quality touring companies and artists to the facility. It is felt that this broadening of the programming, on a rationally planned basis, is necessary to rebuild the image of Hamilton Place as a preferred entertainment venue and, over the long run, to begin the process of rebuilding the audience of Hamilton Place.

Given these potentially conflicting, but clearly necessary mandate requirements, the Task Force recommends:

- **Management of Hamilton Place should select four or five weeks from the period running from September 1 through to May 31 during which Hamilton Place management will have exclusive use of and responsibility for utilizing the Hamilton Place facilities.**
- **Given the current booking of the facilities, such a plan be formally commenced in two years' time (although, where possible without scheduling conflicts, the plan be implemented immediately).**
- **Any one of these exclusive use periods should not exceed two consecutive weeks.**
- **The affected local arts organizations should be advised when discussions take place with outside impresarios or others wishing to use the Hamilton Place facility during times pre-booked or reserved. If possible, "rebooking" or "double use" of the facility should be contemplated by both management of Hamilton Place and the affected local arts organization.**

It is acknowledged that such a policy may have an impact on the ability of certain local arts organizations to use the Great Hall and the Studio Theatre. However, it is likely that most difficulties (which most likely would represent scheduling conflicts) will be able to be overcome by a spirit of co-operation and compromise.

It is acknowledged that the above scheduling recommendations may preclude possible "long runs" of popular outstanding performances. The Task Force observes simply that this is a consequence of the Mandate. Hamilton Place cannot be and should not attempt to be "all things to all people"; it must be "some things to all people". It cannot be a full-booked professional theatre such as the Royal Alex and, at the same time, be the life blood of a vibrant local arts community. The role of venue for "long runs" of popular performances will inevitably be filled by entrepreneurs who will perceive the demand as the market for the performing arts continues to develop in our community. To fill this role, such entrepreneurs will not need public support - the economics of the market will justify their investment.

As the City and Region require local arts organizations to account to them annually on long range plans and annual business plans, similarly Hamilton Place should be in a sense responsible

to, if not accountable to its "co-users" of the facility. Such a spirit of co-operation would be to the mutual benefit of Hamilton Place, Hamilton Place management and the local arts groups. In this way, while development of the long term plan for Hamilton Place is clearly the responsibility of its management, other resources can be accessed to assist in this effort. In short, such a spirit of co-operation would allow Hamilton Place management to **"share the vision"** with a committee of co-users of the facility and interested parties - perhaps the Hamilton Place Committee (see section 5). Such a committee could have input into:

1. Comprehensive marketing initiatives.
2. Comprehensive audience development strategies.
3. Ensuring balanced programming.
4. Minimizing scheduling and other conflicts.

With this in mind, the Task Force recommends:

- **That once the pre-scheduled weeks are determined for the exclusive use by Hamilton Place management, a rational and reasonable plan be developed for the use of those weeks. This plan should be formalized into a long term plan developed with a view to repositioning Hamilton Place at the pinnacle of the arts and entertainment sector in Hamilton.**
- **The long term plan should be reduced, on an annual basis, to an annual business plan by management of Hamilton Place to be approved by a "Vision Sharing Committee" before being presented to the Board of HECFI.**

Clearly, development of the plan will be led by Hamilton Place management, but will doubtless evolve, in an ideal environment, from the cooperative efforts of all of the users of the Hamilton Place facility. An important long term goal is to build a strong, sustainable regional audience which will once again view Hamilton Place as the facility to attend in our region of southern Ontario for the performing arts.

It goes without saying that there must be continued co-operation and reasonable policies adopted by both the management of Hamilton Place and the local arts community with regard to booking policies. All parties using Hamilton Place must book the facility cognizant of its mandate, recognizing the requirement to be ever vigilant over fiscal responsibility issues. The Task Force

believes that with co-operation between the management of Hamilton Place and the local arts organizations, there would be little disruption or difficulty in scheduling events and, in fact, the whole would be greater than the sum of its parts.

5. GOVERNANCE OF HAMILTON PLACE

The Task Force considered the present ability of Hamilton Place to accomplish the goals set out in section 4 of this report. The majority concluded that with the present management structure there would be difficulty experienced in fostering such a change. That having been said, the Task Force recognizes the potential for financial benefits of continuing to be associated with HECFI on a functional basis. For example, centralized facilities management and accounting for the three facilities is probably beneficial. Nevertheless, the majority of the Task Force felt that the programming, marketing, scheduling and image improvements that will be mandatory for Hamilton Place to survive as a vital component of the entertainment sector in the City and Region must be distinct from that of HECFI. Simply put, the facility is not the same as a hockey arena. The facility is not an adjunct to a convention centre. Clearly, the HECFI facilities should co-operate in their marketing and promotional efforts; however, the image building associated with Hamilton Place is a distinct function. In order to address this requirement, the majority of the Task Force recommends that:

- **HECFI reconstitute the Hamilton Place Committee.**
- **The Hamilton Place Committee membership shall include liaison representatives from: the general public and business community; the HECFI Board; the Department of Culture & Recreation; the Council of the Corporation of the City of Hamilton; the Arts Advisory Sub-Committee; the Hamilton and Region Arts Council; and, major users of Hamilton Place, including both community-based arts organizations and outside impresarios.**
- **The position of Artistic Director of Hamilton Place be established to address the unique needs of Hamilton Place in the areas of programming, scheduling, marketing and image building.**
- **The job description for the position of Artistic Director shall include recognition of these unique needs of the Hamilton Place facilities as well as a need to facilitate effective communication with HECFI in shared management areas (facility management and general administration). That job description shall be substantially in the form of Exhibit 5.1.**
- **The search committee for the Artistic Director of Hamilton Place shall be the Hamilton Place Committee which shall recommend to the Board of HECFI concerning their selection. The Hamilton Place Committee shall also perform the annual review of the Artistic Director and recommend on terms for**

contract renewal or termination.

The Task Force recognizes that it is fundamental to municipal reporting responsibilities that advisory committees with membership dominated by citizen volunteers should have reporting responsibilities to legally constituted Boards. Further, it is also fundamental that staff personnel must report directly to other staff personnel and not to an advisory committee. Staff personnel can, of course, report to a properly constituted Board, such as HECFI. However, the Task Force feels strongly that the management of Hamilton Place, at least as regards the areas of programming, scheduling, marketing and image building, needs a large measure of independence to accomplish the necessary tasks. Accordingly, it is the Task Force's strong recommendation that independence be not only one of appearance, but also one of fact. Accordingly, an appropriate reporting responsibility should be developed for both the Hamilton Place Committee and the Artistic Director of the Hamilton Place Theatre. This may result in a rethinking of the normal committee reporting structure.

If it is felt that alternate uses of committee and staff reporting structures are inappropriate, it is always possible, although perhaps not desirable for the facility's management and general administration reasons, to remove Hamilton Place from the HECFI structure entirely. Of course, such a move would require new legislation and a host of other considerations, beyond the scope of this Task Force report.

To reiterate, the Task Force is strongly of the view that the Artistic Director as the "impresario of Hamilton Place" will become the **vision builder** of the facility for the 1990's and beyond. Such a creative, dynamic person, would need a sense of independence from the other facilities and a body of individuals to whom he reports and from whom he seeks counsel on programming, scheduling, marketing and image building matters that are themselves sensitive to what he must accomplish. Those advisory individuals, however, must represent a sufficiently broad representation of affected interest groups to provide the Artistic Director with a useful sounding board. At the same time, the members of the Hamilton Place Committee must, along

CONSTITUTIONAL REVIEW OF THE NATION

The first meeting of the National Convention was held in 1787. It was a landmark event in the history of the United States. The delegates gathered in Independence Hall in Philadelphia to discuss the future of the young nation. They were faced with the task of creating a new form of government that would be more effective than the Articles of Confederation. The Convention was a long and difficult process, but it resulted in the creation of the United States Constitution. This document has served as the foundation of the American government for over two centuries. It is a testament to the wisdom and courage of the Founding Fathers. The Constitution is a living document that has been amended several times to reflect the changing needs of the nation. It is a source of pride and inspiration for all Americans. The National Convention was a pivotal moment in the history of the United States. It was the birth of a new nation, one that was founded on the principles of liberty, justice, and equality. The Constitution is a cornerstone of American democracy. It is a document that has shaped the course of the nation's history. It is a source of strength and unity for all Americans. The National Convention was a great achievement. It was a testament to the power of the people. It was a moment of great courage and vision. The Constitution is a gift to the American people. It is a document that has made the difference between a nation and a people. It is a source of hope and inspiration for all who believe in the American dream.

The second meeting of the National Convention was held in 1791. It was a continuation of the work begun in 1787. The delegates gathered in the same hall in Philadelphia to discuss the future of the young nation. They were faced with the task of creating a new form of government that would be more effective than the Articles of Confederation. The Convention was a long and difficult process, but it resulted in the creation of the United States Constitution. This document has served as the foundation of the American government for over two centuries. It is a testament to the wisdom and courage of the Founding Fathers. The Constitution is a living document that has been amended several times to reflect the changing needs of the nation. It is a source of pride and inspiration for all Americans. The National Convention was a pivotal moment in the history of the United States. It was the birth of a new nation, one that was founded on the principles of liberty, justice, and equality. The Constitution is a cornerstone of American democracy. It is a document that has shaped the course of the nation's history. It is a source of strength and unity for all Americans. The National Convention was a great achievement. It was a testament to the power of the people. It was a moment of great courage and vision. The Constitution is a gift to the American people. It is a document that has made the difference between a nation and a people. It is a source of hope and inspiration for all who believe in the American dream.

The third meeting of the National Convention was held in 1793. It was a continuation of the work begun in 1787 and 1791. The delegates gathered in the same hall in Philadelphia to discuss the future of the young nation. They were faced with the task of creating a new form of government that would be more effective than the Articles of Confederation. The Convention was a long and difficult process, but it resulted in the creation of the United States Constitution. This document has served as the foundation of the American government for over two centuries. It is a testament to the wisdom and courage of the Founding Fathers. The Constitution is a living document that has been amended several times to reflect the changing needs of the nation. It is a source of pride and inspiration for all Americans. The National Convention was a pivotal moment in the history of the United States. It was the birth of a new nation, one that was founded on the principles of liberty, justice, and equality. The Constitution is a cornerstone of American democracy. It is a document that has shaped the course of the nation's history. It is a source of strength and unity for all Americans. The National Convention was a great achievement. It was a testament to the power of the people. It was a moment of great courage and vision. The Constitution is a gift to the American people. It is a document that has made the difference between a nation and a people. It is a source of hope and inspiration for all who believe in the American dream.

with the Artistic Director, remain sensitive to the fiscal realities of the Hamilton Place Theatre. The staff to staff reporting structure must also be independent from HECFI on "image building" matters simply because Hamilton Place is so identifiably unique.

In short, in order to achieve its mandate, the Hamilton Place Theatre facility must be headed by an independent and identifiable visionary, counselled by an advisory board quite independent from the Board of HECFI. Clearly, for financial and general administrative responsibility that individual must remain accountable directly to HECFI.

Such a structure will give Hamilton Place the necessary independence to pursue its broad cultural and entertainment mandate. At the same time, the developed reporting structure should clearly lay out the fiscal and other responsibilities that Hamilton Place has to HECFI and HECFI, in turn, has to the Council of the Corporation of the City of Hamilton. The operations of Hamilton Place could be easily monitored by the Board of HECFI on the same basis as is presently in place, namely:

1. Approval of the facility's long range plan.
2. Approval of the facility's annual business plan.
3. Monitoring of monthly performance against plan on an exception basis.

The proposed structure attempts to ensure an element of independence from the Board of HECFI for the Artistic Director of the Hamilton Place facility. In many respects, the structure bears similarities to the governance of Hamilton Place prior to the 1985 creation of HECFI. That is perhaps not accidental. In the view of many members, Hamilton Place began to lose its identity, its soul, its vitality when it was transferred into HECFI. The Task Force understands the benefits from common physical facilities management and general administration, but simply points to historical evidence in arguing for artistic and marketing independence for the Hamilton Place Theatre facility.

which is the subject of the present report. The results of the study are presented in the following sections. The first section is devoted to a description of the study and the second section to a description of the results. The third section is devoted to a discussion of the results and the fourth section to a conclusion.

The study was conducted in the following manner. The first part of the study was devoted to a description of the study and the second part to a description of the results. The third part of the study was devoted to a discussion of the results and the fourth part to a conclusion.

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JOB DESCRIPTION

POSITION: ARTISTIC DIRECTOR OF HAMILTON PLACE THEATRE FACILITY

REPORTING:

1. Physical facility management - to the Managing Director/CEO of Hamilton Entertainment and Convention Facilities Inc.
2. General management and accounting - to the Managing Director/CEO of Hamilton Entertainment and Convention Facilities Inc.
3. Programming, marketing, scheduling and image building - through the Hamilton Place Committee directly to the Board of Hamilton Entertainment and Convention Facilities Inc.

RESPONSIBILITIES:

The Artistic Director shall be responsible for all aspects of the general and physical management of the Hamilton Place Theatre facilities. In this connection, he/she will work closely with the senior bureaucratic officials of HECFI. However, as suggested in the job title, his/her primary responsibility is to rebuild and maintain the image of Hamilton Place as the preferred venue for entertainment in the Golden Horseshoe. In order to accomplish this, the Artistic Director shall be primarily responsible for the development and annual updating of a long range plan for the Hamilton Place Theatre facility giving due consideration to programming, marketing, scheduling and general image building.

This long range plan is to be developed in conjunction with the Hamilton Place Committee who shall meet at the call of the Artistic Director to discuss such matters and review the final long range plan prior to submission for approval to the Board of HECFI.

He/she shall also be responsible for development of an annual business plan which builds towards achieving the goals embodied in the long range plan within reasonable fiscal guidelines. Again, prior to submission of the annual business plan to the Board of HECFI for approval, the Artistic Director shall seek the concurrence of the Hamilton Place Committee.

KEY RELATIONSHIPS:

The Artistic Director is to utilize the Hamilton Place Committee as a reference source. The Committee will meet at his/her call for matters of general counsel and approval of the annual business plan and long range plan and annual updates thereto. The Hamilton Place Committee shall meet at the call of the Artistic Director or the Chairman of the Committee for purposes of him/her providing the Committee members with such information as the Artistic Director and the Committee feel is appropriate for purposes of the Committee's monitoring role.

The Hamilton Place Committee shall meet at the call of its Chairman (as opposed to the call of the Artistic Director) only for matters having to do with review of the performance of the Artistic Director. Such times would include, but are not necessarily limited to, annual performance review and contract renewal or termination.

6. FINANCIAL ANALYSIS AND ECONOMIC IMPACT

The purpose of this section of the report is to present and clarify the financial results of the Hamilton Place Theatre so that they may be put in perspective by not only the Board of HECFI, but also the Council of the Corporation of the City of Hamilton and the taxpayers to whom they are ultimately responsible. Also identified are some of the economic consequences on users of Hamilton Place arising from current event charge policies, the IATSE Union agreement and the Musicians Guild guarantee. Finally, and perhaps most importantly, this section presents a summary of some data presented earlier in 1990 to the Board of HECFI in connection with the economic impact on the community deriving from the City and Regional support to arts organizations and Hamilton Place itself.

i. Financial Results and Allocation of HECFI charges

Under section 2 (iii) the Task Force presented a highly summarized financial perspective on Hamilton Place and the community's investment in arts organizations from an historical point of view. At its meetings of November 13, 1990 and August 9, 1990, the Task Force accepted for information Exhibits 6.1, being an analysis of variable and fixed costs of the Hamilton Place Theatre, and Exhibit 6.2, being the 1990 operating budget for Hamilton Place Theatre. These exhibits were prepared by Mr. John Leuser, C.A., Director of Finance & Administration of HECFI. These reports and Mr. Leuser's analysis included by necessity certain assumptions concerning allocations of costs. For instance, net corporate costs aggregating \$740,000 have generally been allocated to Hamilton Place based on one-third of total net HECFI corporate costs, which we were advised aggregated some \$2,203,000. The Task Force, while certainly not in a position to question the appropriateness of an approximate one-third allocation did generally express the view that a more detailed analysis of the true corporate costs of the Hamilton Place facility might reveal charges in excess of \$700,000 excessive for a theatre of this size.

Those comments aside, Mr. Leuser's analysis did provide some budget information that could be appended to the 1973 through 1990 historical review (set out in section 2) and, for

purposes of this report, the Task Force takes it as a given that the Hamilton Place Theatre will require municipal support in the vicinity of \$1.8 million in fiscal 1990. There have been discussions that the budgeted revenue shortfall may be even greater, but as presented in the historical summary, the shortfall would have to be of a significantly greater order of magnitude in order to exceed the subsidy levels that the City has incurred in earlier years.

ii. Event Charges

Event charges, with the exception of talent fees, are the largest source of costs to an organization or promoter using Hamilton Place. Event charges include the box office fees, IATSE stagehand costs, advertising costs, credit card charges and various equipment and supply costs.

During 1989 these charges approximated \$1,165,400 for 213 performances in the Great Hall (an average of \$5,471 per performance). To the end of September, 1990 these same costs approximated \$852,400 on 145 performances (an average of \$5,879 per performance).

Clearly event charges represent a larger cost factor than hall rentals for users of Hamilton Place.

iii. IATSE Issues

The IATSE stagehand costs represent the largest single component of event charges. To the end of September, 1990 stagehand costs approximated \$479,100 or \$3,304 per performance. This amounted to 56.2% of total event charges thus far in the current fiscal year.

The collective agreement with IATSE Local 129 appears to leave little flexibility for promoters utilizing Hamilton Place. For instance:

1. Any presentation on the main stage of the Great Hall requires a minimum of six stagehands consisting of a head sound technician/electrician, head electrician, head property person, head carpenter, assistant carpenter, and assistant electrician.
2. If there is a need to have spotlights or the movement of a curtain, then additional operators must be called in.
3. A presentation on the forestage of the Great Hall requires a minimum of four stagehands (only the department heads).
4. There is a minimum call of four hours to "set up" or "take out" a show, and a four hour

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1. Introduction

The purpose of this report is to provide a comprehensive overview of the current state of the world. It will cover a wide range of topics, including politics, economics, and social issues. The report will be written in a clear and concise manner, and will be based on the most up-to-date information available. The report will be written in a clear and concise manner, and will be based on the most up-to-date information available.

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2. Methodology

2.1. Data Collection

The data for this report was collected from a variety of sources, including government reports, academic journals, and news articles. The data was analyzed using a variety of statistical methods, including regression analysis and correlation analysis. The data was analyzed using a variety of statistical methods, including regression analysis and correlation analysis.

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2.2. Data Analysis

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performance call covering a three and one-half hour period commencing thirty minutes before show time. If the presentations can be set up in a one hour period before the performance call or taken out within two hours of the ending of the performance, then the minimum call for those stagehands who worked the performance is reduced.

5. With the exception of performance calls, any work taking place after 5:00 p.m. Monday to Saturday is at a cost of time and one-half and any work on a Sunday is at double time.

These terms can be onerous to certain presentations. For example, a performance call for a single comedian on the main stage who requires only a microphone, stool, and a table would require the minimum six person call. If there are two spotlights necessary, then an additional two spotlight operators would be necessary for the performance call.

Although these conditions are similar to many theatre collective agreements, it is noted that somewhat less costly features have been negotiated for the collective agreements covering stagehands at Copps Coliseum and the Hamilton Convention Centre. Further, given the increasingly competitive environment, the argument that the agreement has other comparables should have increasingly little impact.

The Task Force felt that the many users of Hamilton Place may not have been given the opportunity to fully present their concerns over event charges and the IATSE union contract in the past. Accordingly, the Task Force recommends:

- **Prior to imposition of substantial changes to event charges and prior to finalizing IATSE agreements, the Artistic Director of Hamilton Place and the Board of HECFI shall seek counsel from major users of the facilities.**

In general, relations between IATSE and major users of Hamilton Place have been co-operative, in spite of contract wording. Unions associated with productions should continue to be encouraged and invited to take a co-operative role and to work with community groups and HECFI to resolve differences and/or conflict. Some concerns such as rehearsal rates, flex hours, overtime charges and manpower requirements are included in those referred to above. The Task Force feels that by virtue of using public facilities, community groups must recognize they are parties to certain agreements. The impression, however, is that the associated costs are a hardship to community based arts groups and such costs impede community art growth.

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iv. Musicians Guild Guarantee

It is our understanding that the arrangement that Hamilton Place has with the local Musicians Guild calls for a biannual guarantee to that Guild of \$100,000 in fees to area musicians. We further understand that in the past, this guarantee has been met relatively easily by the users of Hamilton Place and has contributed to development of a strong core of musicians in the Region. Accordingly, no direct subsidy of this guarantee has been required. However, the Task Force was also informed that in recent years the level of activity in the Hamilton Place Theatre has declined to the point where payments under the guarantee could possibly be required.

Finally, the Task Force was informed that such guarantees, while common ten to twenty years ago are no longer in use as uniformly at present. Accordingly, the Task Force recommends:

- **The necessity for the Musicians Guild guarantee be reviewed with the next series of negotiations.**

As the programming of Hamilton Place expands, the services of musicians will be in greater demand and the issue of such a guarantee rendered academic.

v. Determination of Economic Impact on the Community

Attached as Exhibit 6.3 is a letter from Mr. Marvin Ryder of McMaster University to HECFI dated January 25, 1990. Exhibit 6.3(a) is an update of this letter issued on November 21, 1990. Attached as Exhibit 6.4 is a copy of a "final report" by the McMaster MBA Small Business Consulting Service under the supervision of Mr. M. Ryder prepared for the Hamilton & Region Arts Council. Attached as Exhibit 6.5 is a copy of an article from the NOW section of the Hamilton Spectator for Saturday, November 10, 1990 discussing the McMaster MBA Small Business Consulting Service study.

There exists apparent confusion over the impact of the "trickle down effect" as it has been characterized by Mr. Ryder. With respect, this apparent lack of understanding extends even to the Chairman of HECFI, Alderman John Gallagher. While Mr. Gallagher is quoted in the Spectator article of November 10 as saying that there is "no question that the arts have a significant impact

on the local economy" he also felt that "within reasonable parameters I think we have to hold the line" on arts funding. Mr. Gallagher was doubtless aware of Mr. Ryder's letter of January 25, 1990 to HECFI (Exhibit 6.3) through Mr. Gabe Macaluso, CEO, which discusses the "trickle down" impact. In that letter at page 4 Mr. Ryder notes that "from both direct and indirect sources, total primary economic activity generated by Hamilton Place in 1989 was between \$8.67 and \$8.77 million". Utilizing his multiplier of 3.5 times this gives an aggregate economic impact in 1989 from the activities carried on in Hamilton Place ranging from \$30.35 to \$30.70 million. At page 5, Mr. Ryder observes that "the total economic impact on the Region in 1989 was \$136.9 to \$137.9 million from HECFI's activities". In other words, Hamilton Place alone represents approximately 22% of the total economic impact of HECFI.

Turning to the McMaster MBA Small Business Consulting Service Report contained in Exhibit 6.4 (which is referred to in The Spectator article - Exhibit 6.5), it is estimated that the positive economic impact from all of the arts in the Region - which has its focus in Hamilton Place - is \$64.5 million. Whether the \$64.5 million should be added to the approximately \$30.5 million in determining the aggregate economic impact from the arts in the Region is not clear. What is clear is that the favourable economic impact from the arts is huge. Unfortunately, and this is the point which Alderman Gallagher seems not to have considered in The Spectator article referred to earlier, there is little understanding of the relative significance of the arts to this community. The Task Force debated including in this report some comment on the potential benefits from an NHL franchise since to do so might appear argumentative. In the final analysis, however, given the apparent lack of understanding, it was concluded that some comparison should be made in this report about relative economic benefits.

Accordingly, on page 7 of Mr. Ryder's initial letter, he notes that if the City were to get an NHL franchise (and before considering the possibility that some of the cost of the franchise may have to be borne by the City and its taxpayers), the team would contribute "more than \$14 million of direct revenues or more than \$50 million in total economic activity". Mr. Ryder's revised view

based on updated information contained in his letter of November 21, 1990 increases that aggregate economic impact to "over \$90 million to the Region". Nevertheless, no matter which of Mr. Ryder's estimates are utilized, when comparing the favourable economic impact from a potential sports franchise with the already realized economic benefits associated with Hamilton Place and the arts, Mr. Gallagher's comment in The Spectator article (Exhibit 6.5) that the NHL franchise would "make the arts pale by comparison" is clearly evidence of misunderstanding of the importance of the arts to the Region.

What does the City and Region have to do in order to realize this better than \$60 million positive economic cascade? Referring back to Exhibits 2.8 and 2.9, it is evident that, in 1989, the City spent \$1.4 million in support of Hamilton Place and the City and Region spent a further \$600,000 in direct support for the performing arts. In short, for an investment of \$2 million, the City was the beneficiary of a \$64 million direct and indirect positive economic cascade from the arts!

Further, as noted by Mr. Ryder on page 7 of his report,

"There are an additional number of intangible benefits that do accrue to the Region and City from having the HECFI facility located here. Many of these could have an economic impact but are very difficult to directly measure. For example, press coverage of the Lech Walesa rally reached hundreds of thousands of people on television. Many million have heard, read or seen news stories dealing with the events held at HECFI facilities over the last few years. This may have an effect on people outside the area as they choose sites for conventions, places to locate businesses or homes for their families. When people outside the area are asked to list things they associate with Hamilton, Cops Coliseum and Hamilton Place are among the most frequently mentioned items. Cities without these facilities like Saskatoon or Kingston do not have the same status. Also consider the effect on morale within the City. Many events support worthy organizations or help with special charities. This, too is an important contribution".

The Task Force is strongly of the view that the City and surrounding Region are the beneficiaries of a significant windfall from its relatively speaking small investment in the arts. That windfall can be magnified, as indicated in Mr. Ryder's report, if the City and Region recognize that additional support offered to the performing arts is multiplied very significantly into economic benefit to the citizens of our area.

Earlier in the report the Task Force recommended that an Artistic Director be engaged to

based on regional information contained in the report of the Regional Development Commission for the Region. However, the Commission's report for the Region is limited and cannot be used as a basis for the Commission's report for the Region. The Commission's report for the Region is limited and cannot be used as a basis for the Commission's report for the Region. The Commission's report for the Region is limited and cannot be used as a basis for the Commission's report for the Region.

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rebuild Hamilton Place. This rebuilding will not be accomplished without a renewed commitment to funding. Referring again to Exhibit 2.8 it is apparent that in the early years of Hamilton Place, when "vision building" was in process, amounts expended in support of the facility reached their peak. They peaked in 1974 at \$2.8 million (1989 dollars) and have, by and large, fallen ever since. If it is accepted that Hamilton Place is desperately in need of a revitalization and a refocusing, then it is entirely reasonable to expect that additional municipal resources will have to be allocated to that task. It is a task as important as repairing broken roads. It is a task as vital as pursuing an NHL franchise. It is a task that, when accomplished, guarantees huge positive economic benefits to the City and Region.

To draw an additional comparison between the performing arts and sports, recent studies in the United States evidence that there is an increasing trend to consumers redirecting their entertainment dollar away from sporting events and to the performing arts. This trend is beginning to show up in Canada and, in fact, recent census data indicates that more is currently spent on live staged performances than on live sports spectacles. In fact, almost 50% more is spent on live staged performances. While the Task Force does not represent itself as demographic experts, this trend may flow from the aging of the "baby boom", the leading edge of which has now reached their mid 40's.

Further evidence is contained in the recently published book by John Naisbitt and Patricia Aburdene, **Megatrends 2000: Ten new directions for the 1990's**. Chapter 2 of that book entitled "Renaissance in the Arts" deals with this shift from sports to arts. Exhibit 6.6 contains some extracts from that chapter. At page 85 through 86 the authors observe that corporate support for the arts has increased dramatically in the decade of the 1980's to the point where it now exceeds \$1 billion annually. They do observe that there is still more money spent in sports sponsorships; however, the gap is narrowing and narrowing rapidly. On page 86 they suggest that one reason is simply the time that it has taken corporations to realize the significantly favourable cost benefit trade offs available from sponsoring the arts.

The economics of the arts as against sports are discussed by the authors on the extracts contained on pages 73 through 74. The comment at the bottom of page 73 echoes the earlier quotation from Mr. Ryder's letter:

"A vibrant arts community is critical when corporations decide where to locate, when people decide where to work. To attract them, communities must pay more attention to symphonies, opera, art, and ballet, says David L. Birch, an expert on business development and Director of MIT's Program on Neighbourhood and Regional Changes. Americans sense how vital the arts are; 92 percent of them say the arts are important to the quality of life in their communities".

The authors also note on page 74 that the arts, as with a commitment to sports in a community, does not come for free:

"Washington D.C., should consider its arts community an "industry", which requires substantial investment, concluded the Mayor's Committee for Promotion of the Arts and Economic Development. "We expect of all media - TV, radio, newspapers and magazines - the same criticism and boosterism that you give to the Redskins" said Peggy Cooper Cafritz, Committee member and arts activist."

At page 84, the authors make three bolded statements:

Sometime in the millennial 1990's the arts will replace sports as society's dominant leisure activity.

In less than a generation Americans have reversed their leisure spending habits. Now for the third consecutive year the arts have overtaken sports.

The arts and sports will engage in an increasingly competitive battle for people's leisure time and dollars.

And finally, on page 91, the authors make the following bolded comment:

Corporate sponsorship of sports will plateau, while arts sponsorship continues to grow dramatically throughout the next decade.

The Task Force offers the above comments on the relative economic benefits to be gained from an investment by a community in sports as against an investment by a community in the arts not be argumentative, but rather to serve as clarifying comment. It is the Committee's intent to simply remind members of the Board of HECFI that **the choice is not either** an investment in

the arts or an investment in sports. They are both necessary to a vibrant community - and they both have comparable net economic benefits.

MEMO TO: HAMILTON PLACE TASK FORCE

FROM: Mr. John A. Turner, C.A.
Director of Finance
and Administration

DATE: November 2, 1980

SUBJECT: ANALYSIS OF VARIABLE AND FIXED COSTS - HAMILTON PLACE THEATRE

RECOMMENDATION

That the report on the analysis of variable and fixed costs of Hamilton Place Theatre be received for information.

JUSTIFICATION

Hamilton Place Task Force

The Hamilton Place Task Force has completed its analysis of the costs of the theatre as fixed and variable. **Subject: Analysis of Variable & Fixed Costs re Hamilton Place Theatre**

Attached as Schedule 1 is an analysis of variable and fixed costs for Hamilton Place Theatre. In reviewing this report, it is noted that all costs which related to the operation of Hamilton Place Theatre, as being an, costs incurred in the Corporate Department and the Theatre Department. Fixed costs were included in this analysis as expenditures to Hamilton Place Theatre from these two departments. The following summary of costs is for Hamilton Place Theatre:

- salaries
- rent
- telephone and advertising
- administration, etc.
- energy

The following should be noted in respect of the attached analysis:

(1) The following costs have been included in the analysis as follows:

Variable Costs - Energy Bill \$200.70
Fixed Costs - Depreciation 150.70

\$351.40

Although these costs are not currently charged back to HPT, they are incurred by the Corporation at the City of Hamilton on behalf of Hamilton Place Theatre.



Hamilton
Entertainment
and Convention
Facilities Inc.

101 York Boulevard
Hamilton, Ontario
Canada L8R 3L4

Tel. 416/546-4000
Fax 416/527-6856

FOR INFORMATION

MEMO TO: HAMILTON PLACE TASK FORCE

FROM: Mr. John A. Leuser, C.A.
Director of Finance
and Administration

DATE: November 9, 1990

SUBJECT: ANALYSIS OF VARIABLE AND FIXED COSTS - HAMILTON PLACE THEATRE

RECOMMENDATION

That the report on the analysis of variable and fixed costs of Hamilton Place Theatre be received for information.

BACKGROUND

The Hamilton Place Task Force at its meeting on July 24, 1990 requested a report on fixed and variable costs related to the operation of Hamilton Place Theatre.

Attached on Schedule 1 is an analysis of variable and fixed costs for Hamilton Place Theatre. In preparing this report, I attempted to quantify all costs related to the operation of Hamilton Place Theatre. In doing so, costs related to the Corporate Department and the Central Utilities Plant were included in this analysis as chargebacks to Hamilton Place Theatre since these two departments provide the following essential services to Hamilton Place Theatre:

- marketing;
- box office;
- financial and accounting;
- administration; and
- energy

The following should be noted in respect of the attached analysis:

- (1) C.U.P. costs have been included in the analysis as follows:

Variable Costs - Energy Bill	\$235,770
Fixed Costs - Overhead	150,770
	\$386,540
	=====

Although these costs are not currently charged back to HECFI, they are incurred by the Corporation of the City of Hamilton on behalf of Hamilton Place Theatre.

- (2) Total variable costs, including the C.U.P. energy bill, represent 92.7% of total revenue. The remainder of only 7.3% represents an earned contribution margin towards fixed costs.
- (3) Annual fixed costs, including C.U.P. overhead costs, are \$1,936,021 or \$5,304 on a per calendar day basis.
- (4) The excess of expenditures over revenue from operations on an annual basis is \$1,801,299 or \$4,935 on a per calendar day basis. This relates to the two venues - the Great Hall and the Studio Theatre. Please note that our accounting system does not separately track and accumulate expenses for each of these two venues. However, a possible method of allocating costs to these two venues may be on the basis of seating capacity--Great Hall (2,191 seats) and Studio Theatre (327 seats). Based on such an allocation method, the excess of expenditures over revenue from operations would be distributed as follows:

	<u>Excess of Expenditures Over Revenue From Operations</u>	
	<u>Annual Basis</u>	<u>Per Calendar Day Basis</u>
Great Hall	\$1,567,130	\$4,293
Studio Theatre	234,169	642
	<u>\$1,801,299</u>	<u>\$4,935</u>

If one assumes a reasonable level of activity for both venues of approximately 220 event days, (which approximates activity levels in 1989) then the licence fees or rent charged for each venue would need to increase as follows in order for Hamilton Place Theatre to break-even.

	<u>Licence Fee Increase Per Event Day</u>
Great Hall	\$7,123
Studio Theatre	1,064

Currently, the 1990 rates per performance for the Arts Groups are:

Great Hall - Forestage	\$1,925 (flat rate)
Great Hall - Main Stage	2,310 (flat rate)
Studio Theatre	420 (flat rate)

Commercial rates for other organizations involving the Great Hall
are:

Forestage	\$1,925 or 11% of gross ticket sales, net of C.I.F.
Main Stage	2,310 or 11% of gross ticket sales, net of C.I.F.

John A. Leuser
Mr. John A. Leuser, C.A.
Director of Finance
and Administration

/dcr

Attachment

SCHEDULE 1

HAMILTON PLACE THEATRE (H.P.T.) ANALYSIS OF VARIABLE & FIXED COSTS

1 9 9 0 B U D G E T E S T I M A T E S

	<u>HAMILTON PLACE THEATRE</u>	<u>ALLOCATION FOR CORPORATE</u>	<u>C.U.P.</u>	<u>TOTAL</u>	<u>AS A % OF BUDGET ESTIMATES</u>
REVENUE	<u>\$1,618,910</u>	<u>\$235,966</u>	<u>-----</u>	<u>\$1,854,876</u>	<u>100.0%</u>
<u>LESS VARIABLE COSTS:</u>					
H.P.T. see attached detail	1,353,900	-----	-----	1,353,900	73.0%
Box Office	-----	130,484	-----	130,484	7.0%
CUP - Energy Bill	-----	-----	235,770	235,770	12.7%
	<u>\$1,353,900</u>	<u>\$130,484</u>	<u>\$235,770</u>	<u>\$1,720,154</u>	<u>92.7%</u>
Contribution Margin Earned Towards Fixed Costs	<u>265,010</u>	<u>105,482</u>	<u><235,770></u>	<u>134,722</u>	<u>7.3%</u>
					<u>Fixed Costs per Calendar Day</u>
<u>FIXED COSTS:</u>					
H.P.T. see attached detail	939,320	-----	-----	939,320	\$2,573
CORPORATE					
Marketing/Sales	-----	411,340	-----	411,340	1,127
CEO's office	-----	63,837	-----	63,837	175
Board/Committees	-----	58,047	-----	58,047	159
Finance and Administration	-----	209,723	-----	209,723	575
Box Office	-----	102,984	-----	102,984	282
CUP - Overhead	-----	-----	150,770	150,770	413
	<u>939,320</u>	<u>845,931</u>	<u>150,770</u>	<u>1,936,021</u>	<u>5,304</u>
EXCESS OF EXPENDITURES OVER REVENUE FROM OPERATIONS	<u>\$ 674,310</u>	<u>\$740,449</u>	<u>\$386,540</u>	<u>\$1,801,299</u>	<u>\$4,935</u>

The following should be noted in respect of the above analysis:

1. Central Utilities Plant (CUP) charges in the amount of \$386,540 have been included in the analysis since they are incurred by the Corporation of the City of Hamilton on behalf of Hamilton Place Theatre.
2. The next Corporate cost allocation from HECFI is \$740,449. The basis of allocating these costs were the following:
 - Box Office charges were allocated between Hamilton Place Theatre and Copps Coliseum in relative proportion to each facility's earned share of total Box Office Fee revenue; and
 - the costs associated with Marketing and Sales, the CEO's office, the Board/Committees and the Finance and Administration Department were allocated on the basis of one third.
3. The Corporate revenue allocation of \$235,966 is comprised of the facility's share of:
 - Box Office Fees earned
 - Interest earned
 - Unredeemed gift certificates
 - Retail Sales Tax Commission

The following should be noted: a number of the above suggestions.

1. The first suggestion is that the Commission should be asked to consider the possibility of a study of the economic situation in the various countries, taking into account the Commission's role in the field of international trade.

2. The second suggestion is that the Commission should be asked to consider the possibility of a study of the economic situation in the various countries, taking into account the Commission's role in the field of international trade.

3. The third suggestion is that the Commission should be asked to consider the possibility of a study of the economic situation in the various countries, taking into account the Commission's role in the field of international trade.

4. The fourth suggestion is that the Commission should be asked to consider the possibility of a study of the economic situation in the various countries, taking into account the Commission's role in the field of international trade.

5. The fifth suggestion is that the Commission should be asked to consider the possibility of a study of the economic situation in the various countries, taking into account the Commission's role in the field of international trade.

6. The sixth suggestion is that the Commission should be asked to consider the possibility of a study of the economic situation in the various countries, taking into account the Commission's role in the field of international trade.

THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.
HAMILTON PLACE

Description	1990 Annual Budgeted Expenditures			Comments
	Annual 1990 Budget	Distributed Between		
		Variable	Fixed	
EXPENDITURES				
82011 ADMINISTRATION				
51001 SALARIES-PERMANENT	\$229,650	\$ -	\$229,650	Included in the fixed portion of the
51003 SALARIES-AGENCIES	1,250	1,250	-	budget are the following full-time
51202 LONG TERM DISABILITY	4,940	-	4,940	positions:
51203 PENSIONS-OMERS	14,060	-	14,060	
51205 PENSIONS-CPP	2,760	-	2,760	Director
51209 UNEMPLOYMENT INSURANCE	4,290	-	4,290	Assistant Director
51210 EMPLOYER HEALTH TAX	4,500	-	4,500	Administrative Assistant
51213 BLUE CROSS	6,190	-	6,190	Secretary
51216 GROUP LIFE INSURANCE	2,890	-	2,890	Receptionist/Typist
53202 PROPERTY TAX	7,700	-	7,700	
53405 COLLECTION AGENCY FEES	300	-	300	
53504 FIDELITY (O,D & D)	1,200	-	1,200	
53508 FIRE ON CIVIC BUILDINGS	36,500	-	36,500	
53513 ACCIDENT, DEATH & DISMEM.	250	-	250	
54112 PROV. FOR DOUBTFUL ACCTS.	2,400	2,400	0	
55201 TRAVELLING	5,000	-	5,000	
55202 RENTAL - CAR ALLOWANCE	5,930	-	5,930	
55204 TRAINING COURSES	900	-	900	
55206 ENTER., MEETINGS & RECEPTION	4,250	-	4,250	

THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.
HAMILTON PLACE

Description	1990 Annual Budgeted Expenditures			Comments
	Annual 1990 Budget	Distributed Between		
		Variable	Fixed	
56001 OFFICE SUPPLIES	6,890	4,000	2,890	
56004 POSTAGE	10,000	10,000	0	
56006 SUBSCRIPTIONS & MEMBERSHIPS	3,100	-	3,100	
56149 OPER. PURCHASES/SERVICES	3,850	-	3,850	
56301 TELEPHONE	16,000	-	16,000	
56603 RENTAL - OFFICE EQUIPMENT	8,070	-	8,070	
57101 EQUIPMENT REPAIRS & MAIN.	580	-	580	
58001 OFFICE EQUIPMENT	2,850	-	2,850	
ACTIVITY TOTALS	\$386,300	\$17,650	\$368,650	
82021 MAINTENANCE				
51001 SALARIES-PERMANENT	\$66,700	\$-	\$66,700	Included in the fixed portion of the budget are the following full-time positions:
51102 WAGES-TEMPORARY	18,540	18,540	-	
51202 LONG TERM DISABILITY	1,430	-	1,430	
51203 PENSIONS-OMERS	4,230	-	4,230	
51205 PENSIONS-CPP	910	200	710	Front of House/Operations Manager
51209 UNEMPLOYMENT INSURANCE	1,420	300	1,120	
51210 EMPLOYER HEALTH TAX	1,660	360	1,300	
51213 BLUE CROSS	1,120	-	1,120	
51216 GROUP LIFE INSURANCE	980	-	980	
56101 CLEANING/WASHROOM SUP.	8,400	8,400	-	
56103 OPERATING SUPPLIES	630	500	130	
56149 OPER. PURCHASES/SERVICES	1,860	960	900	

THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.
HAMILTON PLACE

1990 Annual Budgeted Expenditures

Description	Annual 1990 Budget	Distributed Between		Comments
		Variable	Fixed	
56303 WATER RATES & SEWER	5,700	5,700	-	
56319 GARBAGE DISPOSAL-TRICIL	2,670	2,670	-	
56331 WINDOW CLEANING	6,830	-	6,830	
56362 GENERAL CLEANING	68,250	60,000	8,250	
56398 CONTRACTUAL SERVICES-OTHER	17,850	-	17,850	
57116 CLOCK REPAIRS & MAIN	1,000	-	1,000	
57117 CUP EQUIPMENT-R&M	36,970	-	36,970	
57200 GROUNDS REPAIRS	4,200	-	4,200	
57301 BUILDING REPAIRS & MAIN	39,480	19,740	19,740	
57302 ELEVATOR/ESCALATOR-R&M	18,200	-	18,200	
57314 LIGHTING REPAIRS & MAIN	13,440	6,720	6,720	
58004 OFFICE FURNISHINGS	2,100	-	2,100	
ACTIVITY TOTALS	\$324,570	\$124,090	\$200,480	

82031 MEETING ROOMS

51102 WAGES-TEMPORARY	\$2,000	\$2,000	\$	-
51205 PENSIONS-CPP	40	40	-	-
51209 UNEMPLOYMENT INSURANCE	50	50	-	-
51210 EMPLOYER HEALTH TAX	40	40	-	-
56103 OPERATING SUPPLIES	280	280	-	-
56361 LAUNDRY SERVICES	320	320	-	-
ACTIVITY TOTALS	\$2,730	\$2,730	\$	-

THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.
HAMILTON PLACE

Description	1990 Annual Budgeted Expenditures				Comments
	Annual 1990 Budget	Distributed Between			
		Variable	Fixed		
82032 FRONT OF HOUSE					
51001 SALARIES-PERMANENT	\$27,330	\$	\$27,330		Included in the fixed portion of the
51119 WAGES-USHERS/TICKET TAKERS	100,000	100,000	-		budget are the following full-time
51202 LONG TERM DISABILITY	340	-	340		positions:
51203 PENSIONS-OMERS	840	-	840		
51205 PENSIONS-CPP	1,600	1,200	400		Head Usherette Supervisor
51209 UNEMPLOYMENT INSURANCE	2,300	1,800	500		Operations Assistant
51210 EMPLOYER HEALTH TAX	2,240	1,950	290		
51213 BLUE CROSS	600	-	600		
51216 GROUP LIFE INSURANCE	90	-	90		
56102 FIRST AID SUPPLIES	320	320	-		
56104 UNIFORMS, CLOTHING & ACC.	11,000	11,000	-		
56149 OPER. PURCHASES/SERVICES	2,700	2,700	-		
56361 LAUNDRY SERVICES	1,150	1,150	-		
ACTIVITY TOTALS	\$150,510	\$120,120	\$30,390		
82033 OPERATION - SPECIFIC SHOW EXPENSES					
51102 WAGES-TEMPORARY	\$300,540	\$300,540	\$		
51106 WAGES-OVERTIME (PERMANENT)	105,500	105,500	-		
51203 PENSIONS-OMERS	21,420	21,420	-		

THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.
HAMILTON PLACE

Description	1990 Annual Budgeted Expenditures			Comments
	Annual 1990 Budget	Variable	Fixed	
51205 PENSIONS-CPP	6,270	6,270	-	
51209 UNEMPLOYMENT INSURANCE	8,970	8,970	-	
51210 EMPLOYER HEALTH TAX	7,920	7,920	-	
51213 BLUE CROSS	10,570	10,570	-	
51216 GROUP LIFE INSURANCE	4,090	4,090	-	
56149 OPER. PURCHASES/SERVICES	24,500	24,500	-	
56501 ADVERTISING AND PROMOTION	252,610	252,610	-	
56504 MUSICIANS	57,750	57,750	-	
ACTIVITY TOTALS	\$800,140	\$800,140	\$ -	
82034 STAGE PROPERTY				
51101 WAGES-PERMANENT	\$227,150	-	\$227,150	Included in the fixed portion of the budget are the following full-time positions:
51102 WAGES-TEMPORARY	14,210	14,210	-	
51202 LONG TERM DISABILITY	4,860	-	4,860	
51203 PENSIONS-OMERS	13,710	-	13,710	
51205 PENSIONS-CPP	3,150	180	2,970	Permanent Stagehand (5)
51209 UNEMPLOYMENT INSURANCE	5,090	290	4,800	
51210 EMPLOYER HEALTH TAX	4,710	280	4,430	
51213 BLUE CROSS	5,970	-	5,970	
51216 GROUP LIFE INSURANCE	2,000	-	2,000	
56103 OPERATING SUPPLIES	1,580	1,000	580	

THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.
HAMILTON PLACE

1990 Annual Budgeted Expenditures

Description	Annual 1990 Budget	Distributed Between		Comments
		Variable	Fixed	

56105 SMALL TOOLS	840	630	210	
56142 OPER SUPPLIES-SOUND	13,600	10,200	3,400	
56143 OPER. SUPPLIES-CARPENTRY	2,850	2,140	710	
56144 OPER SUPPLIES-STUDIO	7,020	5,260	1,760	
56145 OPER SUPPLIES-ELECTRICAL	19,760	14,820	4,940	
57321 STAGE REPAIRS & MAIN	5,780	4,340	1,440	
58008 OPER. EQUIPMENT-ELECTRIC	15,970	11,970	4,000	
58009 OPER. EQUIPMENT-SOUND	15,650	11,740	3,910	
58010 OPERATING EQUIPMENT - PROPS	3,680	2,760	920	
ACTIVITY TOTALS	\$367,580	\$79,820	\$287,760	

82037 SECURITY

51101 WAGES-PERMANENT	\$0	\$	-	
51102 WAGES-TEMPORARY	61,630	16,000	45,630	
51202 LONG TERM DISABILITY	490	-	490	
51203 PENSIONS-OMERS	1,250	-	1,250	
51205 PENSIONS-CPP	1,250	330	920	
51209 UNEMPLOYMENT INSURANCE	1,700	450	1,250	
51210 EMPLOYER HEALTH TAX	1,200	310	890	
51213 BLUE CROSS	1,200	-	1,200	
51216 GROUP LIFE INSURANCE	200	-	200	

THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.
HAMILTON PLACE

Description	1990 Annual Budgeted Expenditures			Comments
	Annual 1990 Budget	Distributed Between		
		Variable	Fixed	
82063 SHOW PROMOTIONS				
56004 POSTAGE	\$24,200	\$24,200	\$ -	
56502 ADVERTISING HOUSE - GENERAL	39,900	39,900	-	
56503 HOUSE PROGRAMMES	25,000	25,000	-	
ACTIVITY TOTALS	\$89,100	\$89,100	\$ -	
HAMILTON PLACE EXPENDITURES				
	\$2,293,220	\$1,353,900	\$939,320	

Hamilton
Entertainment
and Convention
Facilities Inc.

Copy to
be submitted
to the Board

FOR INFORMATION

TO: HAMILTON PLACE TASK FORCE

FROM: Mr. John A. Taylor, C.A.
Director of Finance
and Administration

DATE: May 21, 1990

SUBJECT: 1990 OPERATING BUDGET FOR HAMILTON PLACE THEATRE

RECOMMENDATION

This report on the 1990 operating budget for Hamilton Place Theatre is
submitted for information.

Hamilton Place Task Force

RECOMMENDATION

THE HAMILTON PLACE TASK FORCE HAS REVIEWED THE 1990 OPERATING BUDGET FOR
HAMILTON PLACE THEATRE AND HAS APPROVED IT.

Attached is a copy of the 1990 operating budget for Hamilton Place Theatre.

John A. Taylor
Mr. John A. Taylor, C.A.
Director of Finance
and Administration

cc: Mr. [illegible]

cc: Mr. [illegible]



Hamilton
Entertainment
and Convention
Facilities Inc.

101 York Boulevard
Hamilton, Ontario
Canada L8R 3L4
Tel. 416/546-4000
Fax 416/527-6856

FOR INFORMATION

MEMO TO: HAMILTON PLACE TASK FORCE

FROM: Mr. John A. Leuser, C.A.
Director of Finance
and Administration

DATE: July 31, 1990

SUBJECT: 1990 OPERATING BUDGET FOR HAMILTON PLACE THEATRE

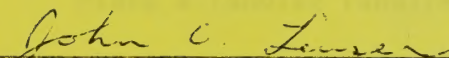
RECOMMENDATION

That the report on the 1990 Operating Budget for Hamilton Place theatre be reviewed for information.

BACKGROUND

The Hamilton Place Task Force at its meeting on July 24, 1990 requested a copy of the 1990 Operating Budget for Hamilton Place Theatre.

Attached is a copy of the requested information.


Mr. John A. Leuser, C.A.
Director of Finance
and Administration

JAL:dcr

Attachment

**HAMILTON PLACE THEATRE
1990 OPERATING BUDGET REVIEW**

	<u>BUDGET ESTIMATES</u>		<u>Increase (Decrease) Over 1989 Estimates</u>	
	<u>1989</u>	<u>1990</u>	<u>Amount</u>	<u>Percentage</u>
Revenue	\$1,382,380	\$1,618,910	\$236,530	17.1%
Expenditures	2,038,490	2,293,220	254,730	12.5%
Funding Requirement from the City of Hamilton, <u>exclusive</u> of the cost of services provided by the Corporate Department of HECFI and the Central Utilities Plant				
	\$ 656,110	\$ 674,310	\$ 18,200	2.8%

Note: The Corporate Division is primarily a cost centre that provides the facility with financial, administrative, box office and marketing/sales support and services. The expenditures total above of \$2,293,220 for 1990 does not reflect a chargeback either from the Corporate Department for these services or from the Central Utilities Plant for energy costs. If costs related to these two departments were charged back, then Hamilton Place's funding requirement would increase by the following:

Corporate Department (net)	\$ 740,449
Central Utilities Plant	386,540
	\$1,126,989
	=====

If these chargebacks were made in 1990, the funding requirement for 1990 for Hamilton Place Theatre would increase from \$674,310 to \$1,126,989.

ACCOUNT (1)	DESCRIPTION (2)	1989 ACTUAL (3)	1989 ESTIMATE (4)	ADJUSTMENT TO 1989 ESTIMATE INCREASE + DECREASE - (5)	INFLA- TIONARY COST (6)	1990 ORIGINAL ESTIMATE (7)	COUNCIL/ COMMITTEE ADJUSTMENT INCREASE + DECREASE - (8)	1990 RESULTANT APPROPRIA- TION (9)	AMOUNT PERCENT (10) (11)	INCREASE + DECREASE - OVER 1989 ESTIMATE
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** CENTER 82012 RENTALS & LICENCE FEES										
44108	GREAT HALL-HAMILTON PLACE	95,500-	295,000	13,100	15,400	323,500		323,500	28,500	9.7
44109	STUDIO THEATRE-HAM. PLACE	60,000	64,000		3,200	67,200		67,200	3,200	5.0
TOTALS		35,500-	359,000	13,100	18,600	390,700		390,700	31,700	8.8

** CENTER 82015 OTHER RENTALS										
44201	MEETING ROOMS-HAM. PLACE	5,600	4,900		250	5,150		5,150	250	5.1
44202	HAMILTON PHILHARMONIC	20,790	20,790		1,040	21,830		21,830	1,040	5.0
44203	MARKETING & SALES	11,660	11,660	11,660-					11,660-	100.0
44204	HAM. C. REC. ARTS COUNCIL	7,200	7,200		400	8,300		8,300	400	5.1
44205	OPERA HAMILTON	9,560	9,560		480	10,040		10,040	480	5.0
44206	BACH ELGAR CHAIR	4,930	4,930		250	5,180		5,180	250	5.1
44207	GERITOL FOLLIES	3,100	3,100		150	3,250		3,250	150	4.8
44210	RENTAL-EQUIPMENT/STAGE		1,520	1,520-					1,520-	100.0
44219	COMPUTER SIGN	6,900	6,900		340	7,240		7,240	340	4.9
44255	PIANO	1,050	1,050		50	1,100		1,100	50	4.8
TOTALS		71,490	72,360	13,230-	2,460	62,090		62,090	10,220-	14.2

** CENTER 82017 RECUPERIE										
48008	STAGE HANDS' SERVICES	600,000	44,820	100,000	27,240	572,060		572,060	127,240	28.6
48009	ADVERTISING	300,000	180,580	60,000	12,030	252,610		252,610	72,030	39.9
48010	MONTHLY CALENDAR	12,000	10,450	1,550	600	12,600		12,600	2,150	20.6
48011	HOUSE PROGRAM-ADVERTISING	22,600	31,350	31,350-					31,350-	100.0
48015	MUSICIANS	68,000	42,010	12,990	2,750	57,250		57,250	15,740	37.5
48016	OTHER SERVICES & COSTS	45,000	31,350	8,650-	1,130	23,830		23,830	7,520-	24.0
TOTALS		1,047,600	740,560	134,940	43,750	918,850		918,850	178,290	24.1

** CENTER 82019 OTHER REVENUE										
48102	COMMISSION-SOUVENIR, ETC.	3,000	5,960	2,040	400	8,400		8,400	2,440	40.9

1990 BUDGET WORKSHEET - FORM NO.1

COMPANY H. E. C. F. I.

DEPARTMENT HAMILTON PLACE THEATRE

REVENUE ESTIMATES

PAGE 2
BUDGET90
02/09/90

ACCOUNT (1)	DESCRIPTION (2)	1989 ACTUAL (3)	1989 ESTIMATE (4)	ADJUSTMENT TO 1989 ESTIMATE INCREASE+ DECREASE- (5)	INFLA- TIONARY COST (6)	1990 ORIGINAL ESTIMATE (5+6) (7)	COUNCIL ADJUSTMENT INCREASE+ DECREASE- (8)	1990 RESULTANT APPROPRIA- TION (7+8) (9)	INCREASE + DECREASE - OVER 1989 ESTIMATE (9-4) (10)	AMOUNT PERCENT (10/4) (11)
48103	BELL CANADA COMMISSION	280	840	560-	10	290		290	550- 65-5-	
48104	ADMINISTRATION FEES		110	110-					110-100.0-	
48105	COAT CHECK	13,500	8,620	3,880	1,320	13,900		13,900	5,230 60.3	
48106	ADVERTISING-RATE DISC.	13,390	18,390	110	930	19,430		19,430	1,040 5.7	
48107	MAILING LIST	29,000	31,490	2,490-	1,450	30,450		30,450	1,040- 3.3-	
48110	MISCELLANEOUS	2,100								
	TOTALS	71,270	65,460	2,900	4,110	72,470		72,470	7,010 10.7	
CENTRE 82019										
** CENTER 82050	FOOD & BEVERAGE									
44301	FOOD/CATERING SALES	19,500	12,540	3,500	800	16,840		16,840	4,300 34.3	
44303	LIQUOR	56,000	46,000	5,000	4,100	55,100		55,100	9,100 19.8	
44304	BEER	38,000	33,000	2,500	3,150	38,650		38,650	5,650 17.5	
44305	WINE	22,000	18,000	2,250	4,000	24,250		24,250	6,250 34.7	
44306	SOFT DRINKS-BAR & PUNCH	39,000	35,460	2,600	1,900	39,960		39,960	4,500 12.7	
	TOTALS	174,500	145,000	15,850	13,950	174,800		174,800	29,800 20.6	
CENTRE 82050										
DEPARTMENT TOTALS		1,329,360	1,382,380	153,160	83,370	1,618,910		1,618,910	236,530 17.1	

1990 BUDGET WORKSHEET - FORM NO.1
EXPENDITURE ESTIMATES

PAGE 3
BUDGET 90
02/09/90

COMPANY H. E. C. F. I.

DEPARTMENT HAMILTON PLACE THEATRE

ACCOUNT (1)	DESCRIPTION (2)	1989 ACTUAL (3)	1989 ESTIMATE (4)	ADJUSTMENT TO 1989 ESTIMATE INCREASE+ DECREASE- (5)	INFLA- TIONARY COST (6)	1990 ORIGINAL ESTIMATE (7)	COUNCIL/ COMMITTEE ADJUSTMENT INCREASE+ DECREASE- (8)	1990 RESULTANT APPROPRIA- TION (9)	INCREASE + DECREASE - OVER 1989 ESTIMATE (10)	PERCENT (10/4) (11)
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** CENTER 82011 ADMINISTRATION

51000	SALARIES & WAGES	240,120	238,920	20,130-	10,860	229,650		229,650	9,270-	3.9-
51003	SALARIES-AGENCIES		1,200		50	1,250		1,250	50	4.2
51200	EMPLOYEE BENEFITS	34,000	38,940	3,870-	4,560	39,630		39,630	690	1.8
51224	MEMBERSHIPS									
53202	PROPERTY TAX	7,100	7,100		600	7,700		7,700	600	8.5
53405	COLLECTION AGENCY FEES	300	300			300		300		
53504	FIDELITY (D.D. & O)	1,200		1,200		1,200		1,200		
53508	FIRE ON CIVIC BUILDINGS	38,000	44,000	7,500-		36,500		36,500	1,200	17.0-
53512	DIR. & OFFICERS LIABILITY	250	500	250		250		250	250	100.0-
53513	ACCIDENT, DEATH & DISMEM	500		500-						
53807	MEETINGS-H.P.T. COMMITTEE	2,400	2,400			2,400		2,400		
54112	PROV. FOR DOUBTFUL ACCTS	6,000	6,000			6,000		6,000		
55201	TRAINING COURSES	4,000	4,000			4,000		4,000		
55204	ENTER. MEETINGS & RECEP.	6,000	6,000			6,000		6,000		
56001	OFFICE SUPPLIES	11,500	11,500			11,500		11,500		
56004	POSTAGE	3,800	3,800			3,800		3,800		
56006	SUBSCRIPTNS/MEMBERSHIP	3,660	4,460	800-		4,460		4,460		
56149	OPER. PURCHASES/SERVICES	16,500	18,500	3,200-		18,500		18,500		
56301	TELEPHONE	5,400	3,240	4,440		3,240		3,240		
56603	RENT-OFFICE EQUIPMENT	5,650	5,650			5,650		5,650		
56610	RENT-CAR POOL	550	550			550		550		
57101	EQUIPMENT REPAIRS & MAIN	1,500	3,010	300-		2,850		2,850		
58001	OFFICE EQUIPMENT	388,430	402,670	35,650-		386,300		386,300	16,370-	4.1-
	TOTALS									

** CENTER 82021 MAINTENANCE

51000	SALARIES & WAGES	73,045	72,070	7,480	5,690	85,240		85,240	13,170	18.3
51200	EMPLOYEE BENEFITS	8,340	10,220		1,480	11,750		11,750	1,480	14.6
56101	CLEANING/WASHROOM SUP.	8,000	7,480	520	400	8,400		8,400		
56103	OPERATING SUPPLIES	600	630	30-	30	630		630		

COMPANY H. E. C. F. I.

DEPARTMENT HAMILTON PLANT THEATRE

1990 BUDGET WORKSHEET - FORM NO. 1

EXPENDITURE ESTIMATES

PAGE 5
BUDGET 90
02/09/90

ACCOUNT (1)	DESCRIPTION (2)	1989 ACTUAL (3)	1989 ESTIMATE (4)	ADJUSTMENT TO 1989 ESTIMATE		INFLA- TIONARY COST (6)	1990 ORIGINAL ESTIMATE (4+5+6) (7)	COMMITTEE ADJUSTMENT INCREASE+ DECREASE- (8)	1990 RESULTANT APPROPRIA- TION (7+8) (9)	INCREASE + DECREASE - OVER 1989 ESTIMATE	
				INCREASE+ (5)	DECREASE- (5)					AMOUNT (9-4) (10)	PERCENT (10/4) (11)

** CENTER 82033 OPERATION - SPECIFIC SHOW EXPENSES

51000	SALARIES & WAGES	411,000	312,330	74,370		19,340	406,040		406,040	93,710	30.0
51200	EMPLOYEE BENEFITS	54,000	47,000	7,380		4,860	59,240		59,240	12,240	26.0
56149	OPER. PURCHASES/SRVCS	40,000	27,260	3,760		1,000	24,500		24,500	2,760	10.1
56501	ADVERTISING & PROMOTION	300,000	180,580	60,000		12,030	252,610		252,610	72,030	39.9
56504	MUSICIANS	68,000	42,010	12,990		2,750	57,750		57,750	15,740	37.5
	TOTALS	873,000	609,180	150,980		39,980	800,140		800,140	190,960	31.3

** CENTER 82034 STAGE PROPERTY

51000	SALARIES & WAGES	230,000	228,800			12,560	241,360		241,360	12,560	5.2
51200	EMPLOYEE BENEFITS	32,000	36,690			2,800	39,490		39,490	2,800	7.6
56103	OPERATING SUPPLIES	1,500	1,500			80	1,580		1,580	80	5.3
56105	SMALL TOOLS	1,100	690	110		40	840		840	150	21.7
56142	OPER. SUPPLIES-SOUND	11,050	11,050	1,900		650	13,600		13,600	2,550	23.1
56143	OPER. SUPPLIES-CARPENTRY	2,000	2,720			130	2,850		2,850	130	4.8
56144	OPER. SUPPLIES-STUDIUM	6,690	5,640	1,050		330	7,020		7,020	1,380	24.5
56145	OPER. SUPPLIES-ELECTRIC	19,000	19,000			700	19,760		19,760	760	4.0
57321	STAGE REPAIRS	5,500	5,820	320		280	5,780		5,780	90	1.5
58008	OPER. EQUIPMENT-ELECTRIC	15,210	14,790	420		760	15,970		15,970	1,180	8.0
58009	OPER. EQUIPMENT-SOUND	9,000	13,000	1,900		750	15,650		15,650	2,650	20.4
58010	OPER. EQUIPMENT-PROPS	3,220	3,220	280		180	3,680		3,680	460	14.3
	TOTALS	342,270	342,970	5,290		19,320	367,580		367,580	24,610	7.2

** CENTER 82037 SECURITY

51000	SALARIES & WAGES	55,880	54,500	1,330		5,800	61,630		61,630	7,130	13.1
51200	EMPLOYEE BENEFITS	3,000	6,300	300		690	7,290		7,290	990	15.7
56103	OPERATING SUPPLIES	140	140			10	150		150	10	7.1
56361	LAUNDRY SERVICES	130	130			10	140		140	10	7.7
	TOTALS	59,150	61,070	1,630		6,810	69,210		69,210	8,140	13.3

ACCOUNT (1)	DESCRIPTION (2)	1989 ACTUAL (3)	1989 ESTIMATE (4)	ADJUSTMENT TO 1989 ESTIMATE INCREASE+ DECREASE- (5)	INFLA- TIONARY LOSS (6)	1990 ORIGINAL ESTIMATE (4+5+6) (7)	COUNCIL/COMMITTEE ADJUSTMENT INCREASE+ DECREASE- (8)	1990 RESULTANT APPROPRIA- TION (7+8) (9)	AMOUNT (9-4) (10)	PERCENT (10/4) (11)	INCREASE + DECREASE - OVER 1989 ESTIMATE
** CENTER 82054 BEVERAGE AND CATERING SERVICE											
51000	SALARIES & WAGES	20,000	20,000	900-	2,000	21,100		21,100	1,100	5.5	
51200	EMPLOYEE BENEFITS	1,000	900	1,320		2,220		2,220	1,320	146.7	
56103	OPERATING SUPPLIES	9,500	7,320	2,180	480	9,980		9,980	2,660	36.3	
56104	UNIFORMS, CLOTHING & ACC.		1,050		50	1,100		1,100	50	4.8	
56149	OPER. PURCHASES/SERVICES	1,270	1,270		60	1,330		1,330	60	4.7	
56361	LAUNDRY SERVICES	250	360	110-	10	260		260	100-	27.8	
56402	CATERING	17,700	11,400	2,710	710	14,820		14,820	3,420	30.0	
56403	BEVERAGE	40,500	46,360		2,340	48,700		48,700	2,340	5.6	
57101	EQUIPMENT REPAIRS & MAINT	1,800	1,440	360	90	1,890		1,890	450	31.3	
58005	OPERATING EQUIPMENT	2,059	1,380	220	80	1,680		1,680	300	21.7	
	TOTALS	100,029	91,480	5,780	5,820	103,080		103,080	11,600	12.7	
** CENTER 82063 SHOW PROMOTIONS											
56004	POSTAGE	23,500	21,500	2,000	700	24,200		24,200	2,700	12.6	
56502	ADVERTISING HOUSE--GENERAL	38,000	38,000		1,900	39,900		39,900	1,900	5.0	
56503	HOUSE PROGRAMMES	72,000	62,700	38,890-		25,000		25,000	37,700-	60.1-	
	TOTALS	133,500	122,200	36,890-	3,790	89,100		89,100	33,100-	27.1-	
DEPARTMENT TOTALS											
		2,309,173	2,038,490	127,780	126,950	2,293,220		2,293,220	254,730	12.5	



McMASTER UNIVERSITY

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Telephone (416) 525-9140 Ext.
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Faculty of Business

January 25, 1990

Hamilton Entertainment and Convention Facilities Inc.,
101 York Boulevard,
Hamilton, Ontario.
L8R 3L4
Attention: Gabe Macaluso

Dear Gabe:

You requested that I study the economic impact of H.E.C.F.I. on the Region of Hamilton-Wentworth and the City of Hamilton. This type of study is deceptively simple in its calculations and conclusions. To determine the economic impact of an entity one needs to determine two things -- the cash flow, both direct and indirect, generated by the entity and a multiplier which, when applied to the cash flow, represents the "trickle down" effect in the economy. However, determining these two numbers is not an easy task.

In determining direct cash flows I have been torn between looking at gross revenues generated by events held at the three facilities and gross revenues generated from the use of the three facilities. As an analogy, if one was trying to determine the economic impact of Ivor Wynne Stadium, should one include the revenues generated by the Hamilton Tiger-Cats. Without the facility, these revenues would not exist as the team would not exist. However, many of the team's direct revenues are generated by Tiger-Cat staff and not the stadium staff. As most activities taking place at the three H.E.C.F.I. facilities are due to the hard work of H.E.C.F.I. personnel, I have decided to include gross revenues generated by all events.

Copps Coliseum

Consulting with H.E.C.F.I. financial records, I measured direct cash inflows, none of which included provincial taxes, from four sources: gross ticket revenue, on-site food and beverage sales, souvenir and novelty sales and private box payments. While 1989 financial statements were only complete to the end of November, consulting with 1988 financial statements allowed me to extrapolate year-end figures.

<u>Category</u>	<u>Contribution</u>
Gross Ticket Revenues	\$3,800,000
On-site food & beverage sales	560,000
Souvenir & novelty sales	400,000
Private Box Rental	700

Thus, for 1989, direct cash inflows to Copps Coliseum were about \$4.76 million.

Indirect cash inflows are harder to measure. In thinking about sources of indirect economic activity, five categories come to mind: car transportation, parking charges, bus transportation, off-site food and beverage sales, and accommodations.

To determine a value for car transportation, H.E.C.F.I. records show that about 436,000 people attended events at Copps Coliseum. While the percentage who drive is unknown, the Hamilton Tiger-Cats know that 20-25% of their attendees use the bus. As people with Tiger-Cat tickets may ride the bus for free, this percentage would be too high to use for the Coliseum. I will assume that 10-15% of people take the bus, which leaves 85-90% of people using automobiles. I will assume 3 people per car. Thus between 130,800 and 123,533 cars were driven to Copps Coliseum events.

Most attendees come from the local Hamilton/Burlington/Wentworth area. Assuming that people drive approximately 30 kilometres from their home to an event and back, between 3.7 and 3.9 million kilometres were logged last year. Using a standard cost of \$0.22 per kilometre to cover gas, car depreciation and maintenance, between \$814,000 and \$858,000 in car transportation charges were generated last year.

H.E.C.F.I. staff have calculated the average parking charge to be \$3.00 in the surrounding parking lots. Thus the cars generated \$370,600 to \$392,000 in parking revenue last year.

Using the approximation from above, between 43,600 and 65,500 people use the bus to get to Coliseum events. As two one-way bus rides are generated for each event (round-trip), between 87,200 and 131,000 one-way bus rides were created. At a cost of \$1.10 per bus ride, last year generated between \$95,900 and \$144,100 in bus transportation charges.

Even more assumptions must be made when it comes to cash inflows from accommodation charges. I assumed that as a general rule about five percent of people attending an event at Copps Coliseum would spend a night in a hotel. For some events this could be more and for others it could be less. In addition, I segregated the attendees to the Jehovah Witness conference (15,000 people for six days over three weekends) and assumed that one-quarter of the people attending each weekend would spend one night in a hotel. This gives a total number of hotel nights of 11,250 from the Jehovah Witness group and 17,000 from the remaining attendees. At the rate of \$90 per night, indirect revenues from hotel accommodations were \$2.54 million.

In terms of off-site food and beverage sales, my assumptions were a little more generous. I assumed that ten percent of people attending an event at Copps Coliseum would have an off-site meal. For the Jehovah Witness convention, I assumed that half the people attending would have one off-site meal during each weekend. This gave a total number of off-site meals of 22,500 from the Jehovah Witness group and 34,000 from the remaining attendees. At the rate of \$20 per meal, indirect revenues from off-site meals were \$1.13 million.

Thus, for a 1989, indirect cash inflows were between \$4.95 million and \$5.06 million.

From both direct and indirect sources, total primary economic activity generated by Copps Coliseum in 1989 was between \$9.71 and \$9.82 million.

Hamilton Place

Consulting with H.E.C.F.I. financial records, I measured direct cash inflows, none of which included provincial taxes, from four sources for the Studio Theatre, the Great Hall and the Piano Nobile Lounge: gross ticket revenue, on-site food and beverage sales, and souvenir and novelty sales. While 1989 financial statements were only complete to the end of November, consulting with 1988 financial statements allowed me to extrapolate year-end figures.

<u>Category</u>	<u>Contribution</u>
Gross Ticket Revenues	\$4,650,000
On-site food & beverage sales	170,000
Souvenir & novelty sales	60,000

Thus, for 1989, direct cash inflows to Hamilton Place were about \$4.88 million.

In thinking about sources of indirect economic activity, five categories come to mind: car transportation, parking charges, bus transportation, off-site food and beverage sales, and accommodations.

To determine a value for car transportation, H.E.C.F.I. records show that about 332,000 people attended events at Hamilton Place. While the percentage who drive is unknown, I will assume that 10-15% of people take the bus, which leaves 85-90% of people using automobiles. I will assume 3 people per car. Thus between 94,000 and 99,600 cars were driven to Hamilton Place events.

Most attendees come from the local Hamilton/Burlington/Wentworth area. Assuming that people drive approximately 30 kilometres from their home to an event and back, between 2.8 and 3.0 million kilometres were logged last year. Using a standard cost of \$0.22 per kilometre to cover gas, car depreciation and maintenance, between \$616,000 and \$660,000 in car transportation charges were generated last year.

H.E.C.F.I. staff have calculated the average parking charge to be \$3.00 in the surrounding parking lots. Thus the cars generated \$282,000 to \$300,000 in parking revenue last year.

Using the approximation from above, between 33,200 and 49,800 people use the bus to get to Hamilton Place events. As two one-way bus rides are generated for each event (round-trip), between 66,400 and 99,600 one-way bus rides were created. At a cost of \$1.10 per bus ride, last year generated between \$73,000 and \$109,600 in bus transportation charges.

Again more assumptions must be made when it comes to cash inflows from accommodation charges. I assumed that as a general rule about five percent of people attending an event at Hamilton Place would spend a night in a hotel. For some events this could be more and for others it could be less. This gives a total number of hotel nights of 16,600. At the rate of \$90 per night, indirect revenues from hotel accommodations were \$1.49 million.

In terms of off-site food and beverage sales, my assumptions were a little more generous. I assumed that twenty percent of people attending an event at Hamilton Place would have an off-site meal. This gave a total number of off-site meals of 66,400. At the rate of \$20 per meal, indirect revenues from off-site meals were \$1.33 million.

Thus, for 1989, indirect cash inflows were between \$3.79 million and \$3.89 million.

From both direct and indirect sources, total primary economic activity generated by Hamilton Place in 1989 was between \$8.67 and \$8.77 million.

Convention Centre

Unlike the previous two facilities, few events at the Convention Centre have tickets sold through a box office which easily lend themselves to measures of gross revenues. Instead, consulting with H.E.C.F.I. records, I assumed direct cash inflows, none of which included provincial taxes, from four sources: conventions; trade and consumer shows; banquets, meetings and receptions; and weddings and others.

Most conventions generate a large amount of indirect revenue which is carefully measured by H.E.C.F.I. staff. The only source of direct revenue is convention fees which then get expended on other items. For the 20,900 people who attended conventions in Hamilton, one can assume a typical fee for a three-day convention to be \$350. This generated \$7.32 million of direct revenue.

More than 75,500 people attended consumer and trade shows held at the Convention Centre. Assuming a typical admission charge of \$5.00 per person, direct revenues of \$377,500 were generated. An additional direct revenue source would be space rental. Assuming 100 exhibitors per show, for four shows and an average rental fee of \$300, direct revenues of \$120,000 were generated.

Direct revenues from banquets, meetings and receptions are harder to calculate. Rarely does one pay to attend a meeting or a reception. Banquets can be fund-raising affairs or sponsored events. With more than 79,800 people attending these functions at the Convention Centre, these revenues are not insignificant. Assuming a similar meal rate of \$20 per person as we have before, direct revenues from this source are \$1.6 million.

Finally, 3,500 people attended weddings and 18,200 people attended "other" events at the Convention Centre. Again the concept of a direct revenue at a wedding is rather difficult to conceive. Still a simple allocation of \$10 per person for these miscellaneous events yields \$217,000 in direct revenues.

Thus, for 1989, direct cash inflows generated by the Convention Centre were about \$9.63 million.

When measuring indirect economic activity generated by convention business, the following categories are used: accommodation, off-site food

and beverages, shopping and other (which includes car, parking, etc.). The staff have documented this very well and have estimated that indirect economic activity from conventions is \$5.4 million in accommodation, \$2.9 million in off-site food and beverages, \$810,000 in shopping and \$1.5 million in "other."

For the other types of convention centre events indirect economic activity will be confined to three categories: car transportation, parking charges, and bus transportation.

Consider the trade and consumer shows. With 75,500 people in attendance, we can assume that between 7,500 and 11,300 people came by bus and the remainder used between 21,400 and 22,700 cars. This gives indirect revenues from bus transportation of \$16,500 to \$24,900, from parking of \$64,200 to \$68,100 and from car transportation of \$141,200 to \$149,800.

Turning attention to the banquets, meetings and receptions, we note that 79,800 people were in attendance. Using the same assumptions, we can assume indirect revenues from bus transportation of \$17,600 to \$26,300, from parking of \$67,800 to \$72,000 and from car transportation of \$149,200 to \$158,400.

Finally, for weddings and "other" events, I will assume that no one takes the bus. Thus using the same assumptions for the 21,700 people in attendance we can assume indirect revenues from parking of \$21,700 and from car transportation of \$47,700.

Thus, for 1989, indirect cash inflows were between \$11.1 million and \$11.2 million.

From both direct and indirect sources, total primary economic activity generated by the Convention Centre in 1989 was between \$20.7 and \$20.8 million.

Direct and Indirect Economic Activity Generated by H.E.C.F.I.

Aggregating the three totals gives a total primary direct and indirect economic impact of between \$39.1 and \$39.4 million in 1989. I have not assumed that 1989 is a typical year. In fact, a strong argument can be made that both Hamilton Place and Copps Coliseum have had better years (and will again) in terms of direct gross revenues.

Of course, this primary economic activity is not the only economic impact on the Region or the City. Money spent on salaries is in turn spent on goods and services the revenues from which are in turn spent on other items. This concept is known as the trickle down effect. The Tourism and Convention Department of the Regional Municipality of Hamilton-Wentworth has found that for every dollar spent on tourism, two and one-half dollars trickle through the economy.

To find the total impact on the region, one simply multiplies primary economic activity by 3.5. So for H.E.C.F.I., the total economic impact on the region in 1989 was \$136.9 to \$137.9 million. In determining this

amount, an implicit assumption is that if the H.E.C.F.I. facilities did not exist, people would not spend any money on any other substitute facility in the Region.

While this assumption may be quite valid for the types of events staged at Copps Coliseum and Hamilton Place, it does not appear to be valid for some of the events staged at the Convention Centre. Certainly, there are other banquet facilities which can be used for meetings, receptions and weddings. However the total economic impact of this sub-set of events held at the Convention Centre represents only \$1.0 to \$1.2 million of the total economic impact.

For every \$50,000 of economic activity, approximately one man-year of work is created. Thus the H.E.C.F.I. facilities generate between 2,700 and 2,800 man-years of work for the Region and the City which manifests itself both in full-time and part-time employment opportunities.

The multiplier of 3.5 implies that for every dollar spent in the region 71.5 cents trickles down to the next level. This implication has been well tested for items like accommodation, food and beverage charges, parking and parking. However, one should consider the reliability of this number as it applies to gross direct revenues from events staged at Hamilton Place or Copps Coliseum such as a concert or an OHL hockey game.

To test that implication, one can look at how the gross direct inflows are spent. Of the \$563,000 from on-site food and beverage sales, \$171,000 in commissions are paid to Copps Coliseum, \$160,000 is spent on food supplies, \$100,000 is spent on wages and \$132,000 reverts to the concession owners to cover their business costs. Nearly all that money remains in the community.

However, of the \$400,000 in souvenir and novelty sales, a much larger proportion leaves the community. About \$58,000 in commissions are paid to Copps Coliseum and wages amount to \$42,000. Leaving the Region and the City would be the \$200,000 paid for the novelty/souvenir supplies and \$100,000 of gross margin which is collected by the agent.

Finally, in 1989, over \$4.8 million in gross ticket sales were collected by Copps Coliseum. Nearly \$1.1 million was kept by it in the form of building, box office and event recovery fees. The promoter and the act are generally from outside the community and so nearly 90% of the remaining monies leave the Region. Of course, the OHL hockey team is owned locally and its revenues are kept here.

Tracking every cash stream is beyond the scope of this work. It is fair to say that for many of the events held at Copps Coliseum and Hamilton Place only 45 to 55 cents of every dollar taken in gross direct revenues trickles from the second to the third level. While this would seem to violate the earlier assumption, an interesting thing happens at the third level.

H.E.C.F.I. takes in roughly \$6.7 million in various fees from its three facilities. At this point, a subsidy from the City of Hamilton is added and

then 92% of that money is spent in the community. In fact, at this level \$1.25 is trickled into the economy for every dollar taken in by H.E.C.F.I.

Assuming the remaining trickle down effect follows the well-established pattern of 71.5 cents flowing down to each succeeding level, one gets a multiplier of 3.4 to 3.9 on gross direct economic activity for Copps Coliseum and Hamilton Place. Thus it appears the assumption of a 3.5 multiplier is more than justified.

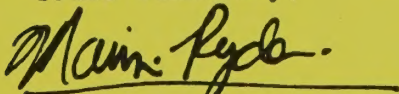
Two final points should be made. First, there are an additional number of intangible benefits that do accrue to the Region and City from having the H.E.C.F.I. facilities located here. Many of these could have an economic impact but are very difficult to directly measure. For example, press coverage of the Lech Walesa Rally reached hundreds of thousand people on television. Many million have heard, read or seen news stories dealing with events held at H.E.C.F.I. facilities over the last few years. This may have an effect on people outside the area as they choose sites for conventions, places to locate businesses or homes for their families. When people outside the area are asked to list things they associate with Hamilton, Copps Coliseum and Hamilton Place are among the most frequently mentioned items. Cities without these facilities like Saskatoon or Kingston do not have the same status. Also consider the effect on morale within the city. Many events support worthy organizations or help with special charities. This, too, is an important contribution.

Second, the impact of an NHL franchise on the Region and the City cannot be overstated. While we do not have any projected revenue figures, a few simple assumptions can highlight a team's potential impact. Assuming a fifty game season at home (exhibition and regular season), average attendance of 12,000 per game, an average ticket price of \$15 and other payments for food and parking of \$8 per person, the team would contribute more than \$14 million of direct revenues or more than \$50 million in total economic activity.

I hope this report conveys my methodology in determining the economic impact of the H.E.C.F.I. facilities on the Region of Hamilton-Wentworth and the City of Hamilton. The figures cannot be exact and there is always a margin of error. Measuring the trickle-down effect is nearly impossible under the best circumstances. Likewise indirect economic activity requires making certain assumptions which are not always accurate. In assessing this work, the key is if it passes the test of reasonableness. All assumptions and numbers appear reasonable to me and I hope they appear reasonable to you.

Thanks for your interest in the McMaster School of Business and in my work. If I can be of help in the future, please do not hesitate to call me.

Yours Sincerely,



Marvin Ryder
Lecturer of Marketing and Business Policy



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Faculty of Business

November 21, 1990

H.E.C.F.I.,
101 York Boulevard,
Hamilton, Ontario.
L8R 3L4
Attention: Gabe Macaluso
C.E.O.

Dear Gabe:

About ten months ago, I wrote to you about the economic impact of H.E.C.F.I. on the Hamilton-Wentworth community. At the end of that document, I gave a very preliminary estimate of the economic impact of an NHL team to Hamilton. Of late, much new data has come to light and I feel that the numbers I presented in January are certainly no longer valid.

In January, I used available figures from the Vancouver Canucks for the 1988-89 hockey season. I neglected to adjust those to 1992-93 which represents the first season that an NHL team would be on the ice at Copps Coliseum. The inflation adjustment alone raises the economic impact to \$60 million. Further analysis of Vancouver's numbers shows no significant revenues from corporate boxes or premium seats. Vancouver receives no significant share of parking revenues nor is the issue of dasherboard advertising completely clear.

In short, I am certain that the economic impact of an NHL team is significantly higher than \$60 million. To be as accurate as possible, I would need to see the pro-forma income statements that Peat-Marwick have prepared in consultation with Gerry Patterson. These, however, are confidential documents. Thus my adjustments of figures are only very approximate. At this time, I believe an NHL franchise would generate an economic impact of \$85 million plus or minus \$15 million on the Region of Hamilton-Wentworth.

On the plus side, I believe that annual revenues for the franchise would probably exceed \$30 million which could easily place the economic impact over \$100 million. On the minus side, I am not completely clear how much of the revenue will actually stay in the community. If the multiplier were reduced to 2.5 from 3.5 then \$75 million is a better figure. Until these pro-formas are made available, I will still be somewhat in the dark.

.../2



November 21, 1995

R. E. F. I.
101 rue Saint-Jacques
Montreal, Quebec
H2Y 1A5
Attention: Mr. Macleod
C. 2.0.

Dear Sir,

About two months ago, I wrote to you about the economic impact of the 1995-96 fiscal year on the Hamilton-Wentworth community. At the end of that document, I gave a very preliminary estimate of the economic impact of an additional \$100 million in revenue. It was, with some caveats, that I felt that the numbers I presented in January are certainly no longer valid.

In January, I used available figures from the Government of Canada for the 1995-96 fiscal year. I neglected to adjust them for 1995-96 which represents the first year that the 1995-96 revenue would be on the way up. The inflation and interest rate effects on the impact of the \$100 million. Further analysis of the impact of the revenue on the Hamilton-Wentworth community is required. The revenue would be used in a number of ways: to pay for the interest on the debt, to pay for the operating costs of the community, and to pay for the capital costs of the community. The revenue would also be used to pay for the interest on the debt, to pay for the operating costs of the community, and to pay for the capital costs of the community.

In short, I am certain that the economic impact of the \$100 million is significantly higher than \$80 million. To be as accurate as possible, I would need to see the pre-fiscal year revenue statement for Hamilton-Wentworth prepared in consultation with the City of Hamilton. These figures are not available. Thus my adjustment of figures are only very approximate. At this time, I believe an \$80 million would generate an economic impact of \$85 million plus or minus \$15 million on the basis of Hamilton-Wentworth.

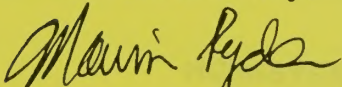
On the other side, I believe that annual revenues for the Hamilton-Wentworth community would probably exceed \$100 million which would easily place the economic impact over \$100 million. On the other side, I am not completely clear on much of the revenue will actually stay in the community. If the revenue were reduced to \$75 million, I would still be somewhat in the dark. These pre-fiscal year are available. I will still be somewhat in the dark.

Over the last year, my students and I have been involved in over a dozen economic impact studies. While the individual numbers are always subject to interpretation and error, some relative statistics are important. Sports activities in Hamilton-Wentworth currently contribute about \$30 million in economic impact to the region. Local cultural groups probably contribute twice that amount (\$60 million) in economic impact. An NHL franchise would probably contribute about three times the current economic impact of sports on its own. I have no doubt that the future of the Hamilton Dukes and Tiger-Cats are far less certain with an NHL team but other sports activities are bound to continue. Certainly including any sports activities in 1992-93 with an NHL franchise would see economic impact over \$90 million to the region.

These numbers should never be used as justification for funding sports over cultural organizations or vice versa. Both have important roles in the community and both are important users of H.E.C.F.I.'s facilities. We need both groups for success at H.E.C.F.I.

Hope this analysis helps put things in context. Use these comments in any way you see fit.

Yours sincerely,



Marvin Ryder

Lecturer of Marketing and Business Policy

FINAL REPORT

FOR: Ms. Elizabeth Robinson
Administrative Director
Hamilton and Region Arts Council

CONSULTANTS: Lori Smurlick
Pam McKeown

FACULTY ADVISOR: Mr. M. Ryder

August 14, 1990

MCMASTER MBA SMALL BUSINESS

CONSULTING SERVICE

Hamilton, Ontario

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THE MINISTRY OF INDUSTRY,

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GOVERNMENT OF ONTARIO

FINAL REPORT

Mr. Ellsworth Bunker
Administrative Director
Hamilton and Nelson Air Force Bases

Loss: Damaged
and destroyed

Mr. W. H. Hester

August 14, 1950

REPORT OF THE
COMMISSIONER OF
THE AIR FORCE

THE AIR FORCE
IS REPORTING BY
THE MINISTRY OF
THE AIR FORCE
GOVERNMENT OF CANADA

August 13, 1990

Hamilton and Region Arts Council
P.O. Box 2080, Stn. A
Hamilton, Ontario
Attention: Elizabeth Robinson

Dear Ms. Robinson:

You requested that we study the economic impact of the Arts on the Region of Hamilton-Wentworth and the City of Hamilton. As we have noted before, this type of study is overly simple in its calculations and conclusions. To determine the economic impact of an entity one needs to determine two things -- the cash flow, both direct and indirect, generated by the entity and a multiplier which, when applied to the cash flow, represents the "trickle down" effect in the economy. However, determining these two numbers is not an easy task.

Hamilton and Region Arts Council

Executive Summary

1. Approximately 688,000 people attended the 988 cultural events staged by the thirteen Arts organizations surveyed in the Hamilton-Wentworth Region.
2. A total of 83 full-time jobs, 33 part-time jobs, and 471 contract positions were reported by the thirteen organizations surveyed.
3. 1384 volunteers participated in the thirteen Arts organizations contributing an estimated 61,600 hours of community service to the Arts. This figure may seem low however, the sample surveyed were not representative of the population

in the area of volunteer work due to their size and ability to pay workers.

4. The estimated total economic impact of arts and cultural industries in Hamilton-Wentworth amounts to \$64,585,000.

Methodology

Data for this study was collected from thirteen arts and cultural organizations, in all disciplines based on their most recent season. The organizations were chosen by Elizabeth Robinson to represent 80% of the impact of the Arts on the Hamilton-Wentworth Region. The thirteen organizations surveyed were; Art Gallery of Hamilton, Bach Elgar Choir, Creative Arts, Dundas Valley School of Arts, Hamilton and Region Arts Council, Hamilton Artists Inc., Hamilton Geritol Follies, Hamilton Philharmonic, Hamilton Place, Opera Hamilton, Textures, Theatre Aquarius and Theatre Terra Nova. The data collection process involved both phone and mail surveys. A copy of this survey may be found in Appendix 1. The reported results of the survey may be found in Appendix 2. The MBA Small Business Consulting Service revised a questionnaire previously used by the Hamilton and Region Arts Council, which was originally adapted from one developed for the Ontario Association of Art Galleries (OAAG) in co-operation with the Ontario Federation of Symphony Orchestras and Toronto Theatre Alliance.

Limitations

It is important to note that when comparing this study to the one undertaken in 1984 that the current study does not include the

Burlington area in its impact. The 1984 study surveyed approximately 75 Arts organizations while this study only considers 13. Also, one should note that Ms. Robinson has estimated the thirteen organizations as making up 80% of the impact of all the Arts organizations in Hamilton. This number has been used without question in calculating total economic impact and it is important to keep this limitation in mind when interpreting the results of this study. The groups included in this study are not mutually exclusive in their operation and thus attempts were made to avoid double-counting.

1.0 Direct Cash Inflows

Through consultation with the thirteen organizations, we measured direct cash inflows from seven sources: box office sales and receipts, fees collected (e.g. memberships, subscriptions, special courses), souvenir sales, donated funds, federal, provincial and regional or municipal government grants.

<u>Category</u>	<u>Contribution</u>
Box Office Sales and Receipts	\$5,040,000
Fees Collected	751,000
Souvenir Sales	387,000
Donated Funds	2,226,000
Federal Government Grants	683,000
Provincial Government Grants	1,139,000
Regional/Municipal Govt. Grants	1,421,000

Thus, for the thirteen organizations, direct cash inflows were \$11,640,000.

2.0 Indirect Cash Inflows

To estimate indirect cash inflows, five categories of economic activity were examined: car transportation, parking charges, bus transportation, off-site food and beverage sales, and accommodations.

2.1 Car Transportation and Parking

To determine a value for car and bus transportation, we began with the attendance at the events throughout the season. The survey showed this to be approximately 904,000 people. While the percentage who took a bus is unknown for some of the organizations, the Hamilton Tiger-Cats know that 15-20% of their attendees use the bus. As people with Tiger-Cat tickets may ride the bus for free, this percentage would be too high to use for the Arts events. For the organizations who were unable to estimate the number of attendees who rode the bus, we will assume that 10% of their Hamilton visitors took the bus, which left 90% using automobiles. We will assume that 3 people were in each car.

We will assume, based on the results of the survey, that 602,000 of the visitors drove from the Hamilton area and 216,000 from other parts of Ontario. Thus, 201,000 automobiles from the Hamilton area and 72,000 from other parts of Ontario were driven in total. We

calculated the average number of kilometres driven (round-trip) based on the assumption that a Hamilton visitor travelled 30 kilometres and a non-local visitor travelled 100 kilometres. Therefore, the approximate number of kilometres driven to the Arts events in Hamilton was 13,200,000.

Using an estimate of 12 kilometres per litre of gas and a rate of 53 cents per litre, gasoline purchases amounted to \$583,000. For the 72,000 cars from outside the region, gasoline purchases represented the total economic impact. However, for the remaining 201,000 cars used, we considered depreciation and maintenance charges which amounted to 17.6 cents per kilometre or a total of \$1,060,000.

We will assume an average parking charge of 2 dollars per car. Thus, \$546,000 of indirect impact was generated in parking revenue.

2.2 Bus Transportation

Using the approximation from above, 85,000 people used the bus to get to the events. As two one-way bus rides were generated for each visit, 170,000 one-way bus rides were created. At a cost of \$1.15 per bus ride, the events generated \$195,500 in bus transportation charges.

2.3 Accommodation

It is estimated that 10,000 hotel or motel rooms were occupied nightly, by visitors, during the year based on the results of the survey. Any rooms filled by artists involved in the events represent secondary economic activity as part of the revenue from the event was

used to offset these expenses and are not included in this total. Rooms occupied by visitors and media represent primary economic activity. At a rate of \$90 per night, indirect revenues from hotel accommodations were \$900,000.

2.4 Off-site Food

In terms of off-site food and beverage sales, the following assumptions were necessary. All the visitors staying in hotels and motels (at an average of three per room) ate off-site meals of breakfast, lunch, and dinner. We believe that any economic activity generated by artists involved in the various events again represents secondary economic activity, as part of the revenue from the event was used to offset these expenses. We assumed that the three meals would amount to \$50 per day. At this rate, indirect revenues from off-site meals for these people were \$1,500,000.

Thus, for the thirteen organizations, indirect cash inflows were about \$4,785,000.

From both direct and indirect sources, total primary economic activity generated by the thirteen organizations was \$16,425,000.

3.0 Direct and Indirect Economic Activity Generated by the Arts Organizations

Of course, this primary economic activity is not the only economic impact on the Region or the City. Money spent on salaries is in turn spent on goods and services, the revenues from which are

in turn spent on other items. This concept is known as the trickle down effect. The Tourism and Convention Department of the Regional Municipality of Hamilton-Wentworth has found that for every dollar spent on tourism, two and one-half dollars trickle through the economy.

The multiplier of 3.5 implies that for every dollar spent in the region 71.5 cents trickles down to the next level. This implication has been well tested for items like accommodation, food and beverage charges, parking and car and bus transportation. However, one should consider the reliability of this number as it applies to gross direct revenues from the event.

Through analysis of the expenditures of the thirteen organizations surveyed, we found that approximately 58 cents of every dollar taken in gross direct revenue trickled down from the first to the second level. This may seem low but a large percentage of the revenues collected were paid back out to artists involved in the events who were primarily non-local. After that, trickle down effects would proceed as before. This implies a multiplier of 3 for gross direct revenues.

To find the total impact on the region, one simply multiplies primary indirect economic activity by 3.5 and primary direct economic activity by 3. For the thirteen organizations, the total economic impact on the region was about \$51,668,000. Based on the assumption that these thirteen organizations represent 80% of the economic impact, the total economic impact on the Region of Hamilton-Wentworth and the City of Hamilton amounts to \$64,585,000. If the thirteen organizations represent 70% of the economic impact, the total impact

would amount to \$73,811,000 or if they represent 90%, the total impact would be \$57,409,000.

In determining this amount, an implicit assumption is that if the events had not taken place, people would not spend any money on any other substitute facilities in the Region. This assumption is quite valid. If there were no Arts in Hamilton-Wentworth, few of the people from out-of-town would have visited Hamilton at all. Further, local visitors would have few other local substitute events on which to spend their arts-oriented cash.

For every \$55,000 of economic activity, approximately one man-year of work is created. Thus the events generated about 939 man-years of work for the Region and the City which manifested itself both in full-time and part-time employment opportunities.

A final point should be made. There are an additional number of intangible benefits that do accrue to the Region and City from having the Arts in Hamilton. Many of these benefits could have an economic impact but are very difficult to directly measure. For example, press coverage of events reaches thousands of people on television, on radio or in the print media. This may have an effect on people outside the area as they choose sites for conventions, places to locate businesses or homes for their families. Also consider the positive effect on morale within the city from having events which boost Hamilton.

We hope this report conveys our methodology in determining the economic impact of the thirteen organizations on the Region of Hamilton-Wentworth and the City of Hamilton. We may imply in this

report an exactness to our figures which is not true. There is always a margin of error. Measuring the trickle-down effect is nearly impossible under the best circumstances. Likewise indirect economic activity requires making certain assumptions which are not always accurate. In assessing this work, the key is if it passes the test of reasonableness. All assumptions and numbers appear reasonable to us and we hope they appear reasonable to you.

Thanks for your interest in the McMaster MBA Small Business Consulting Service and the School of Business. If we can be of any help in the future, please do not hesitate to call.

Yours Sincerely,

Pam McKeown

Lori Smurlick

Pam McKeown
Consultant

Lori Smurlick
Consultant

APPENDIX 1

APPENDIX 1 - ECONOMIC IMPACT STUDY

PART 1

1. Is your organization a professional association, a business association, a labor union, a political party, or a religious organization? If so, please specify.

YES _____
NO _____

If "yes", please specify the nature of your organization's activities and the services it provides.

PART 2

To help us determine the economic impact of your organization, we request that you provide the following information for the year 1994-95 (or the most recent year for which data is available):

APPENDICES

1. The total value of all goods and services sold by your organization in 1994-95: _____
2. The total value of all fees collected for:
 - membership _____
 - subscription _____
 - special services _____
 - other services (specify): _____
3. The total value of all items sold by your organization or an affiliated group such as an employee association, for example:
 - T-shirts, buttons, pens, etc. _____
 - other items (specify): _____
4. All funds received from individuals, foundations, and other sources (including but not limited to:
 - grants _____
 - donations _____
 - interest _____
 - royalties _____
 - other (specify): _____
5. The total amount received in the form of federal, provincial, or municipal grants, including the amount for:
 - capital projects _____
 - operating expenses _____
 - other (specify): _____
6. The total amount received in the form of provincial government grants, including the amount for:
 - capital projects _____
 - operating expenses _____
 - other (specify): _____
7. The total amount received in the form of federal government grants, including the amount for:
 - capital projects _____
 - operating expenses _____
 - other (specify): _____

APPENDIX 1

HAMILTON ARTS COUNCIL - ECONOMIC IMPACT STUDY

PART A

1. Is your organization a professional organization? A professional organization being defined as one employing paid, professional staff or one which charges for its product.

YES _____
NO _____

(The next set of questions may require some consultation with your records.)

PART B: REVENUE

To help us determine a base, we require the following figures with respect to your revenues for the 1989-90 season of operation:
(Please round off figures to the nearest thousand)

2. Your total box office sales and receipts \$ _____
3. The total value of all fees collected for:
- | | |
|---------------------------------|----------|
| -memberships | \$ _____ |
| -subscriptions | \$ _____ |
| -special courses | \$ _____ |
| -other services (specify) _____ | \$ _____ |
| _____ | \$ _____ |
4. The total value of all items sold by your organization or an affiliated group such as an auxiliary operated gift shop, for example, commissions on sales of art, t-shirts, buttons, posters, prints. (THE COSTS OF THESE ITEMS WILL BE ENTERED IN QUESTION 10.) \$ _____
5. All funds received from individuals, foundations, businesses and interest on invested funds (include donations, sponsorships, gifts-in-kind and special fund raising events) \$ _____
6. The total amounts received in the form of federal government grants, including job creation programs (specify):
- | | |
|-------|----------|
| _____ | \$ _____ |
| _____ | \$ _____ |
| _____ | \$ _____ |
| _____ | \$ _____ |
| _____ | \$ _____ |
7. The total amounts received in the form of provincial government grants, including job creation programs

-Ontario Arts Council \$ _____

-Ministry of Culture and Communication \$ _____
 -other (specify) _____ \$ _____
 _____ \$ _____
 _____ \$ _____

8. The total amount received in the form of municipal or regional government grants (specify):

_____ \$ _____
 _____ \$ _____
 _____ \$ _____

PART C: EXPENDITURES

To help us determine a multiplier, we require some information with respect to your expenditures for your 1989-90 season. Again, you may round off to the nearest thousand.

9. The total amounts you paid out in the form of artistic fees to residents of the Hamilton-Wentworth region (e.g. exhibiting fees to artists):

-artists \$ _____
 -performers \$ _____
 -directors \$ _____
 -curators or conductors \$ _____
 -technical personnel \$ _____
 -production staff \$ _____
 -others in the Hamilton-Wentworth region (specify) _____
 _____ \$ _____
 _____ \$ _____
 _____ \$ _____
 _____ \$ _____

10. The total amounts you paid to businesses in the Hamilton-Wentworth region (e.g. lawyers, printers carpenters, rents - do not include any payments to local government, which are to be entered below as taxes): (SPECIFY)

_____ \$ _____
 _____ \$ _____
 _____ \$ _____
 _____ \$ _____
 _____ \$ _____

11. Federal government taxes \$ _____
 12. Provincial government taxes \$ _____
 13. Municipal/regional government taxes \$ _____

PART D: ATTENDANCE

To help us determine the number of residents of the Hamilton-Wentworth region who participate in the Arts, we would appreciate the following two figures with respect to attendance, for your 1989-90 season

of operation (to the nearest thousand):

14. The total number of attendees residing in the Hamilton-Wentworth region (please include audience members, visitors, show opening guests, people attending classes or seminars, etc. - where residence may not be known, please estimate the local percentage)

15. The total non-local attendees

PART E: EMPLOYMENT IN ORGANIZATION

For our study, we also need to know some figures with respect to employment in your organization, for your 1989-90 season. These will help us determine the number of jobs provided by the Arts in the Hamilton-Wentworth region. Could you please tell us:

16. The total number of permanent paid, full-time administrative staff
17. The total number of permanent paid, full-time artistic staff
18. The total number of permanent paid, part-time administrative staff
19. The total number of permanent paid, part-time artistic staff
20. The total number of contract employees

PART F: MEMBERSHIP OF ORGANIZATION

To aid in our determination of community involvement in the arts, could you please provide us with the following figures relating to membership in your organization:

21. The total number of paid-up individual members in your organization (not students)
22. The total number of paid-up group members in your organization
23. The total number of paying students enrolled in your organization

PART G: REGULAR DAILY-OPERATING ARTS ORGANIZATION

The final set of figures we need, relate to the number of volunteers who aided your organization in the past season (1989-90) and the number of events your organization staged in 1989-90. These will help us

determine the magnitude of community involvement in the arts. Could you please tell us:

24. The average number of events your organization staged in the last season (1989-90) _____
25. The average audience attendance per event as a percentage of house capacity _____
26. The total number of non-paid volunteers aiding your organization in the past season (1989-90) _____
27. The total number of hours contributed by all non-paid volunteers in the past season (1989-90) _____

PART H: EVENTS

Finally, to help us determine indirect cash flows generated by people attending your organization's events, we require the following general information pertaining to a typical "night-out" (please estimate):

28. What percentage of attendees travel to your event by car? _____
29. Do visitors usually go out for a meal prior or following your events?
- [] YES --> What percentage would do so? _____
- > Could you estimate how much they would spend on average (per person)? \$ _____
- [] NO
30. What percentage of visitors to your events would stay in hotels, motels, etc. in the Hamilton-Wentworth region? _____
31. How many nights, on average, would these visitors stay? _____
32. While attending your organization's event, what is the average amount, per person, spent on:
- | | |
|------------------|----------|
| -food and drinks | \$ _____ |
| -souvenirs | \$ _____ |
| -other | \$ _____ |

Thank you very much for your responses, your assistance is very much appreciated.

APPENDIX 2

HAMILTON ARTS COUNCIL - ECONOMIC IMPACT STUDY

SURVEY RESULTS

PART A

1. Is your organization a professional organization? A professional organization being defined as one employing paid, professional staff or one which charges for its product.

YES - 12
NO - 1

PART B: REVENUE

To help us determine a base, we require the following figures with respect to your revenues for the 1989-90 season of operation:
(Please round off figures to the nearest thousand)

2. Your total box office sales and receipts \$5,040,000
3. The total value of all fees collected for:
- | | |
|------------------|----------------|
| -memberships | \$158,000 |
| -subscriptions | 0 |
| -special courses | 43,000 |
| -other services | <u>550,000</u> |
| TOTAL | \$751,000 |
4. The total value of all items sold by your organization or an affiliated group such as an auxiliary operated gift shop, for example, commissions on sales of art, t-shirts, buttons, posters, prints. (THE COSTS OF THESE ITEMS WILL BE ENTERED IN QUESTION 10.) \$387,000
5. All funds received from individuals, foundations, businesses and interest on invested funds (include donations, sponsorships, gifts-in-kind and special fund raising events) \$2,226,000
6. The total amounts received in the form of federal government grants, including job creation programs: \$683,000
7. The total amounts received in the form of provincial government grants, including job creation programs: \$1,139,000
8. The total amount received in the form of municipal or regional government grants: \$1,421,000

PART C: EXPENDITURES

To help us determine a multiplier, we require some information with respect to your expenditures for your 1989-90 season. Again, you may round off to the nearest thousand.

9. The total amounts you paid out in the form of artistic fees to residents of the Hamilton-Wentworth region (e.g. exhibiting fees to artists): \$3,909,000
10. The total amounts you paid to businesses in the Hamilton-Wentworth region (e.g. lawyers, printers carpenters, rents - do not include any payments to local government, which are to be entered below as taxes): \$2,651,000
11. Federal government taxes \$4,000
12. Provincial government taxes \$5,000
13. Municipal/regional government taxes \$305,000

PART D: ATTENDANCE

To help us determine the number of residents of the Hamilton-Wentworth region who participate in the Arts, we would appreciate the following two figures with respect to attendance, for your 1989-90 season of operation (to the nearest thousand):

14. The total number of attendees residing in the Hamilton-Wentworth region (please include audience members, visitors, show opening guests, people attending classes or seminars, etc. - where residence may not be known, please estimate the local percentage) 688,000
15. The total non-local attendees 216,000

PART E: EMPLOYMENT IN ORGANIZATION

For our study, we also need to know some figures with respect to employment in your organization, for your 1989-90 season. These will help us determine the number of jobs provided by the Arts in the Hamilton-Wentworth region. Could you please tell us:

16. The total number of permanent paid, full-time administrative staff 67
17. The total number of permanent paid, full-time artistic staff 16

- | | |
|--|-----|
| 18. The total number of permanent paid, part-time administrative staff | 14 |
| 19. The total number of permanent paid, part-time artistic staff | 19 |
| 20. The total number of contract employees | 471 |

PART F: MEMBERSHIP OF ORGANIZATION

To aid in our determination of community involvement in the arts, could you please provide us with the following figures relating to membership in your organization:

- | | |
|--|------|
| 21. The total number of paid-up individual members in your organization (not students) | 7853 |
| 22. The total number of paid-up group members in your organization | 231 |
| 23. The total number of paying students enrolled in your organization | 163 |

PART G: REGULAR DAILY-OPERATING ARTS ORGANIZATION

The final set of figures we need, relate to the number of volunteers who aided your organization in the past season (1989-90) and the number of events your organization staged in 1989-90. These will help us determine the magnitude of community involvement in the arts. Could you please tell us:

- | | |
|---|--------|
| 24. The average number of events your organization staged in the last season (1989-90) | 988 |
| 25. The average audience attendance per event as a percentage of house capacity | *** |
| 26. The total number of non-paid volunteers aiding your organization in the past season (1989-90) | 1384 |
| 27. The total number of hours contributed by all non-paid volunteers in the past season (1989-90) | 61,602 |

PART H: EVENTS

We were unable to report the data collected from this section on an aggregate basis, however we used the data for assistance in calculating the economic impact.

*** - We found the wording of this question to be ambiguous and thus chose to disregard all responses.

NOW

NOW Desk 526-3264

LIFE/ENTERTAINMENT

Saturday, November 10, 1990

CASHING IN ON CULTURE

It's a \$64.5 million industry in Hamilton-Wentworth, a McMaster study says

Stories by
PAUL BENEDETTI
The Spectator

SOME SEE the arts as a wishing well into which governments drop millions of taxpayers' dollars each year with little financial return.

But with public purse strings tightening in a soft economy, the Hamilton And Region Arts Council is dishing up hard facts on the money the arts generate back to the community.

A recently-released McMaster University study pegged at \$64.5 million the estimated total economic impact last year of arts and cultural industries in the area.

The figure — which includes actual and spin-off money generated — was arrived at after an economic study by the university's MBA Small Business Consulting Service of 13 major groups of the area's theatre, dance, visual arts and music community.

The study, conducted in August, was commissioned by the arts council to evaluate the economic status of the arts and cultural organizations in Hamilton-Wentworth.

"I felt it was time to remind the community... that the arts bring a lot back into the community," said council director Liz Robinson, she said.

The fall is an auspicious time when the city and region start to undergo budget talks. It's a good time to bring out good news.

The \$600 study looked at 13 major organizations: Art Gallery of Hamilton, Bach Elgar Choir, Creative Arts, Dundas Valley School of Art, Hamilton and Region Arts Council, Hamilton Artists Inc., Geritol Follies, Hamilton Philharmonic, Hamilton Place, Opera Hamilton, Textures, Theatre Aquarius and Theatre Terra Nova.

The study also showed:

- about 688,000 people attended the almost 1,000 cultural events staged by the 13 groups.
- The groups provided 83 full-time jobs, 33 part-time jobs, 471 contract positions and used 1,384 volunteers.
- Artistic and cultural activities had double the financial

Robinson said culture's significant impact on the local economy comes as a surprise to many people.

"The awareness of the economic impact of the arts is so low that to bring any kind of number in the forefront is good."

Robinson selected the 13 groups in the study assuming they accounted for about 80 per cent of the total area activity generated by 75 area arts and culture groups.

"I didn't have the money to pay for the kind of study that would take in the whole community," she said.

Alderman John Gallagher, chairman of the Hamilton Entertainment and Convention Facility Inc. (HECFI), who is viewed by local arts community members as too much of a "bottom line" manager, said he was not surprised by the amount of economic activity generated by the arts.

"There's no question that the arts have a significant impact on the local economy," he said.

But he also pointed out that the arts sector was the recipient of significant government support. Gallagher, who voted against the recent bail-out proposal for the debt-ridden Hamilton Philharmonic Orchestra, said he supported arts funding "within reasonable parameters. I think we have to hold the line," he said.

Figures supplied by local government showed in 1990 the region supported the arts with grants amounting to \$1.5 million, a slight increase over the 1989 figure of \$1.4. That cost the taxpayer \$8.79 per household or \$3.43 per person to support regionally funded arts organizations.

The city of Hamilton contributed \$1.9 million in grants to Creative Arts Inc., Hamilton Artists Inc., Theatre Aquarius, Theatre Terra Nova and Hamilton Place, (which received approximately \$1.8 million of the amount). Other groups receive city funding but they were not part of the arts council study.

Marvin Ryder, director of McMaster's Small Business Consulting Service has done impact studies for both arts and sports organizations. He noted the arts had double the economic impact of the city's sports groups including the Tiger Cats, the Dukes, Redbirds, Steelers and Hamilton Hurricanes.



Arts groups' impact has trickle-down effect

THE MCMASTER University study of the financial impact of the 13 local arts groups pegged total primary economic activity at \$18.4 million.

That includes direct cash flow from box office, fees, souvenir sales, donations and government grants, as well as indirect cash flow from car and bus transportation, parking, off site food and beverage sales and accommodations.

But that number, said Marvin Ryder, director of McMaster's small business consulting services, is only the first level of the art's economic impact on the community.

He said for every

dollar spent on cultural activity a certain amount trickles down into the community. For example, actors get paid and spend their money on goods and services in the city.

Ryder says using a formula established by the Tourism and Convention Department of the Regional Municipality of Hamilton-Wentworth, they estimated the "trickle down" and concluded the total economic impact of the 13 arts organizations was \$51,668,000.

If those 13 organizations represent 80 per cent of the cultural activity in the region, then the total economic impact generated by all arts organizations amounts to \$64,585,000, said Ryder.

Although Ryder said any study of this type is open to error, he felt the estimates were solid.

"There's always a boat load of assumptions, but, if anything, I think we erred on the side of being conservative."

"I do have a lot of confidence that we're within 10 per cent of the right number," he said.

What gets how much?

THE ECONOMIC impact study looked at 13 arts and cultural groups in the city. Here's a list of what those groups are receiving in local government funding in 1990:

- | REGION | |
|---|-----------------------|
| ☐ Bach Elgar Choir | \$37,600 |
| ☐ Dundas Valley School of Art | \$18,880 |
| ☐ Hamilton and Region Arts Council | \$29,940 |
| ☐ Opera Hamilton | \$173,200 |
| ☐ Art Gallery of Hamilton | \$971,502 |
| ☐ Hamilton Philharmonic Orchestra | \$250,000 |
| CITY OF HAMILTON | |
| ☐ Creative Arts (Festival Friends) | \$80,000 |
| ☐ Hamilton Artists Inc. | \$9,500 |
| ☐ Theatre Aquarius | \$40,000 |
| ☐ Theatre Terra Nova | \$4,000 |
| ☐ Hamilton Place | \$1,800,000 (approx.) |

Textures and The Geritol Follies do not receive city or regional funding.

from Megatrends 2000: Ten New Directions for the 1990's
John Naisbitt and Patricia Aburdene, co-authors

2

Renaissance in the Arts

In the final years before the millennium there will be a fundamental and revolutionary shift in leisure time and spending priorities. During the 1990's the arts will gradually replace sports as society's primary leisure activity. This extraordinary megatrend is already visible in an explosion in the visual and performing arts that is already well under way:

- Since 1965 American museum attendance has increased from 200 million to 500 million annually.
- The 1988-89 season on Broadway broke every record in history.
- Membership in the leading chamber music association grew from 20 ensembles in 1979 to 578 in 1989.
- Since 1970 U.S. opera audiences nearly nearly tripled.

From the United States and Europe to the Pacific Rim, wherever the affluent information economy has spread, the need to reexamine the meaning of life through the arts has followed.

Since 1960 Japan has built more than 200 new museums. West Germany in just ten years has built some 300. In Great Britain

museums have been opening at the rate of one every eighteen days. In the Soviet Union *perestroika* and *glasnost* have set the stage for an unprecedented literary and cultural revival.

In a sense, the 20th century has known its own Dark Ages; high technology and industrialization replaced human beings with machines. Totalitarianism and war devastated people, museums, and cathedrals alike.

Today, as we move toward the millennium, we leave behind the devastating wars of this century. Even the cold war is over. Much of humanity is freer to ponder, to explore what it means to be human.

It is a spiritual quest, but its economic implications are staggering.

The affluent information society has laid the economic groundwork for the renaissance, creating new patrons whose wealth would make the Borgias green with envy. More important, it has spawned an educated, professional, and increasingly female work force. For people committed to personal fitness programs, spectator sports hold less allure; they prefer to spend Sunday afternoon at a museum rather than watching football on TV.

Arts lovers tend to be educated; baby boomers are the most schooled generation in history. Today's consumer is sophisticated enough to appreciate the arts and can pay the price of admission.

The 1990's will bring forth a modern renaissance in the visual arts, poetry, dance, theater and music throughout the developed world. It will be in stark contrast with the recent industrial era, where the military was the model and sports was the metaphor. Now we are shifting from sports to the arts.

In the United States business will fund that historic shift. Already the leading U.S. arts patron, corporations, will begin to abandon sports and increasingly turn to the arts to define their image, to market products. Opera has replaced rock music in automobile ads. Indeed, among sophisticated consumers, corporations can win more prestige by supporting the arts than by hawking products.

This renaissance is not confined to kingdoms like New York, Paris, and Tokyo; it is flourishing in small and medium-size cities, suburbs, and rural areas. Attendance at the Alabama Shakespeare Festival in Montgomery, Alabama, for example, has grown from 3,000 in 1972 to more than 300,000 in 1989. So widespread is the arts boom that business and job opportunities in artistic fields are ex-

panding dramatically—from arts telemarketing to corporate art consulting.

Even cuts in federal arts funding, painful by most accounts, have had a paradoxically strengthening effect, pressing corporations into service and forcing arts organizations to become more sophisticated about marketing and generating new revenue sources. The result: a stronger arts community, freer to set its own agenda, more independent of government or even foundation funding.

TODAY'S ARTS REVIVAL

From the Great White Way to Anytown, USA

It is difficult to talk about the arts without beginning in New York or London, cities synonymous with the theater. Try this statistic on your favorite sports fan: New York's Broadway Theater at Broadway and Fifty-third Street sells more tickets than either the Giants or the Jets.

Broadway's total 1988–89 season was the biggest in history. Eight million theatergoers paid out \$262 million, a 25.4 percent increase over the 1986–87 season, according to George Wachtel of the League of American Theatres and Producers.

Typically half of all ticket sales are for one of the big British musicals—*Phantom of the Opera*, *Les Misérables*, *Cats*, *Starlight Express*, or *Me and My Girl*—says the trade paper *Variety*. Each new hit outsold the previous record holder. *Phantom* opened with \$19 million in advance sales, replacing *Les Misérables* with \$11 million. *Cats*, the previous record holder, is staged by fourteen companies worldwide and grosses \$2 million a week—just in the United States.

But the brightest new lights are not on Broadway; 90 percent of American theater is outside New York, according to a special report on regional theater in *Town & Country* magazine. Two hundred professional theaters operate in 155 cities across the country. In Minneapolis and St. Paul alone there are twenty-four legitimate theaters. From Portland, Maine, to Ashland, Oregon, Sarasota, Florida, and Anchorage, Alaska, local theater is prospering. In 1988 attendance and box-office income broke records at forty-five theaters studied by the Theatre Communications Group.

"American theater is more thrilling, stronger, greater than

ever," says Gary Sinise, of Chicago's Steppenwolf Company. "New York was where theater was 40 years ago. Now it's everywhere."

"The rest of America still has what New York, unfortunately, has lost—a spirit of adventure, the idea that right here . . . we can do something new and great," says playwright Mark Medoff, author of *Children of a Lesser God*, who lives in Las Cruces, New Mexico. "With just a few obvious exceptions, theatre in New York is not art but entertainment for tired businessmen and out-of-town visitors, who are only interested in giant, bona-fide hits."

Consider San Diego, a big theater town. Its Old Globe Theatre has 50,000 season subscribers—nearly double the members of any other theater in the United States. Production costs in San Diego are 30 to 40 percent those of Broadway. But the Globe's huge hit *Into the Woods* cost only 10 to 15 percent of what a Broadway premiere would cost.

"It's the only city where theatre is the top cultural activity," says Jack O'Brien of the Old Globe Theatre. "In most places the big thing is the museum, the symphony or the opera; here it's theatre."

The *Marriage of Figaro* Syndrome

The arts are growing so popular that sometime soon, on a crisp Sunday afternoon in autumn, a rugged American husband will call over a few of his buddies, sit down in front of the TV, open a six-pack of beer, and watch Mozart's acclaimed opera *The Marriage of Figaro*.

Don't hold your breath, right?

But if opera has not gotten *that* popular yet, it has made great strides. New opera buffs—seduced by the spectacular combination of music, history, drama, glorious costumes, and imaginative sets—are born each season. And audiences have tripled in just over a decade and a half: The 1987–88 season reached an astounding 17.7 million, compared with 6 million in 1970–71, says the Central Opera Service. Opera's success is remarkable when you consider its cost must cover not just an orchestra but singers, costumes, and expensive sets.

Three quarters of the 113 professional opera companies in North, Central, and South America were founded after 1965, many in the 1980's. Opera is shedding its old-fashioned image and becoming accessible to a wider audience. Thanks go in part to "surtitles," which appear above the stage offering a running translation of foreign-language operas. John Adams's *Nixon in China* demonstrates how the centuries-old format can be revitalized for audiences of the

21st century. In the 1987–88 U.S. season, there were 141 premieres, compared with only 16 during the 1974–75 season.

It is no longer necessary to trudge to a major city for a night at the opera. Regional operas appear in veterans' and civic auditoriums, at performing arts centers and arts festivals. Some 654 companies have budgets under \$100,000.

The Springfield (Missouri) Regional Opera performs in *Fantastic Caverns*. "Opera in a Cave," as it was billed, seated 712 opera lovers.

Symphony Orchestras

Talk about the arts renaissance with a symphony lover, and you will have an argument on your hands. Symphonies are in desperate financial straits, they will tell you. Two thirds of the top orchestras ended the 1986 season with deficits.

But now, with better management and marketing, the picture is brighter. The 1986 and 1987 seasons were the biggest in history. More than 25 million symphony goers attended performances at the top 280 orchestras. Many more attended performances by more than 500 smaller symphonies. Although attendance at the biggest orchestras dropped off somewhat during the 1987–88 season, local and regional groups are thriving.

Regional orchestras grew from sixteen in 1975 to 57 in 1989. Chamber music is undergoing the biggest boom of all: from 393 groups in 1985 to 578 in 1989.

But some music enthusiasts stay home until summer.

- The Hollywood Bowl sold 761,000 tickets in 1988, up more than 100,000 since 1982. Profit offset the Los Angeles Philharmonic's season deficit.
- The Chicago Symphony draws 20,000 for a single concert at the Ravinia Festival in the suburb of Highland Park.
- The Boston Symphony's Tanglewood Music Festival in the Berkshire Mountains has over the years attracted more than 10 million music lovers.
- Caribana, Toronto's Caribbean festival, attracts 600,000 spectators a year.

Single-composer festivals attract a huge following from the OK Mozart International Festival in Oklahoma and New York's Mostly

Mozart Festival to the Carmel, California, Bach Festival and Anchorage, Alaska, Basically Bach Festival. Festival organizers find some beautiful venues for music from the Grand Canyon Chamber Music Festival to the Elkhorn Music Festival in Sun Valley.

Dance: In Search of a New Partner

Professional dance in the United States has grown 700 percent since 1972, according to Donald A. Moore, executive director of Dance/U.S.A.

Dance companies and host cities are pioneering an exciting new way for communities to bring fine arts to their people. Cities that cannot afford a full-time ballet or dance company are sharing sponsorship with another city. The trend began when the Cincinnati Ballet became the Cincinnati/New Orleans Ballet. New York's Joffrey Ballet created a second home in Los Angeles. Dancers from the Tampa Ballet and Denver's Colorado Ballet divide their time between the two cities.

The story of the Cleveland-San Jose Ballet is illustrative. Cleveland was seeking a partner city to increase its ballet audience and income. San Jose chose to import a quality developed company rather than undertake the long, costly process of growing a dance troupe. Business helped a lot: E. F. Hutton gave \$250,000, and Apple Computer founder Steven Wozniak contributed \$250,000.

These new arrangements could also work for theater troupes, chamber orchestras, even opera companies.

All totaled, twelve cities are now building sister-city arrangements for dance companies.

Publish or Perish

In 1988, 55,483 new book titles and editions were published in the United States, compared to about 41,000 in 1977, according to *Publishers Weekly*. In 1988 U.S. publishers sold \$15 billion worth of books, compared to \$13 billion in 1987.

Admittedly, it is not all literature. The information explosion may be more responsible than the renaissance. Nevertheless, one in five American adults buys at least 1 book a week. People eighteen to thirty-four years old buy 2.6 books a week. And they read them.

The number of people who read more than 1 book a month has increased, according a report by the Book Industry Study Group.

Considering the competition from television, it is little wonder staying home with a good book is reemerging as one of America's favorite forms of entertainment.

Bookstores in shopping malls make it is easier to buy a book today than it was twenty years ago. The market for commercial best sellers—where the chains make their money—is expanding all the time.

"We are going into the suburbs that have never had a bookstore and giving people an opportunity to buy," says Dara Tyson, manager of public relations for Waldenbooks, whose more than 1,100 U.S. stores are mostly in suburban malls.

"Smaller publishers—with sales under \$15 million—experienced their fastest sales growth of the decade in 1987 . . . an increase of 14.5 percent over 1986," reported *Publishers Weekly*.

Publishers, who have little trouble finding authors as it is, need not worry where the next wave of writers will come from. More than 200 institutions offer Master's of Fine Arts degrees or doctorates, compared with a dozen twelve years ago.

THE ART BOOM

Van Gogh's "Sunflowers" fetched \$39.9 million at auction, three times the previous record, only to be upstaged by the artist's "Irises," which brought \$53.9 million. These icons of today's renaissance are only one facet of an art boom that bolsters a burgeoning market for quality prints and lesser-known artists.

"We've been a beneficiary of the trickle-down theory," says Don Austin, founder of Chicago area-based Austin Galleries, a group of thirteen stores selling signed, numbered limited-edition prints. "As art in the auction houses has expanded, we have felt the growing market. Twenty-three years ago there was no market for limited edition prints. Now they make up eighty percent of our sales."

"There are more people collecting art today as a percentage of the population than ever before, even during the Renaissance," says economist and art historian Leslie Singer.

Blockbuster Museum Shows

Most of us cannot afford the great masters. But in record numbers we are moved by the beauty of their masterpieces. In just twenty years attendance at U.S. museums doubled from 200 million in 1965 to 391 million in 1984. By 1987 it reached 500 million, says Edward Able, executive director of the American Association of Museums. Attendance continued to grow in 1988 and 1989.

Museums are reaching out to the general public with "blockbuster exhibits," like the National Gallery's Treasure Houses of Britain show, seen by 1 million people, breaking the record of 835,000 at the King Tutankhamen show in 1977.

Highbrows may scoff that big art shows pander to popular taste, but no one denies they produce badly needed revenue. More important, they get people into the museum habit, which shores up a growing constituency of art lovers.

On a typical Saturday, hundreds of thousands browse in galleries or at art fairs, the modern-day marketplaces of small and mid-size cities. Japan has 4,000 galleries nationwide. Some 6,000 customers a day pass through the Paris Drouot auction house. The Minneapolis-St. Paul area has more than 30 art galleries.

"Gallery hopping is my favorite way to spend a Saturday afternoon," says Los Angeles City Councilman Joel Wachs, who estimates he spends a quarter of his salary on artworks. "It's more than relaxing; looking at art is one of the things that give me a lot of fulfillment."

L.A. Art

Nurtured by the thriving entertainment industry—not to mention aerospace, insurance, banking, and oil—the energy of the Los Angeles art scene is also said to rival New York's. "Los Angeles is the most promising new art market in the country," says Arnold Glimcher, president of the Pace Gallery in New York.

Fifteen major museums or galleries have been built in California since 1962. They include architect Arata Isozaki's \$23 million Museum of Contemporary Art and the \$35 million Robert O. Anderson Building at the County Museum. "Museums used to be musty places for musing alone. Today we have a better-educated audience that

wants something more than backpacking on the weekend," says the County Museum's Earl Powell.

An impoverished curator's dream, the J. Paul Getty Art Museum Center, to open in 1992, was required (because of U.S. tax laws) to spend \$2.4 million *a week* on acquisitions and programs in 1986. That's nothing: *Art and Antiques* magazine predicted in December 1986 that by the year 2000 the endowment will have swelled to \$10 billion, which would mean that the museum would have to spend close to \$2 million *each weekday*.

A Booming Art Market

"Ours is an art-struck age," writes Thomas Hoving, editor of *Connoisseur* and former director of the Metropolitan Museum of Art. "Our civilization equates art with immortality."

Executives at Sotheby's and Christie's must be feeling pretty immortal. In 1987 the two leading art auction houses broke the \$1 billion barrier. In 1988-89 season the combined sales of the two giants exceeded \$4 billion. This is higher than the GNP of Jamaica.

According to Sotheby's new Art Index, Impressionist art increased 73.6 percent and modern paintings (1900 to 1950) went up 50.3 percent in 1988. The Standard & Poors 500 stock index rose a mere 17 percent. How many are investing in art as just another financial instrument?

"The growing tendency to measure the quality of an artist's work only by a dollar amount is nauseating," concludes Mr. Hoving.

Collectors have a different perspective. "Whenever there is major patronage, more art gets created, which means more good art gets created," says collector Asher B. Edelman of New York. "I collect for my own enjoyment."

The Museum Boom

Controversial plans for additions to the Whitney and Guggenheim museums capture headlines nationwide, while new museums have opened in almost every major U.S. city from Dallas, Atlanta, and Miami to San Antonio and Portland. There are new wings in Boston, Baltimore, Akron, Minneapolis, and San Jose.

The Museum of Modern Art expanded recently and the new

Lila Acheson Wallace Wing at New York's Metropolitan Museum is larger than the Guggenheim or the Whitney.

Between 1977 and 1988, some 92 U.S. museums undertook expansion projects costing \$5 million or more, according to a survey by the Association of Art Museum Directors:

- The Chicago Art Institute opened a new \$23 million South Building for modern and contemporary art in fall 1988.
- Fort Lauderdale, Florida, shed its spring break image with a \$7.5 million art museum, which displays half its holdings instead of only 1 percent.
- Atlanta's High Museum in the Georgia Pacific Building cost \$3 million, most of it contributed by Georgia Pacific. Admission: free.

But a good museum *is* something people are willing to pay for, certainly in Seattle, where in 1986 voters approved an eight-year property tax to raise \$29.6 million for a new museum to open in 1990.

Europe's Museum Boom

An extraordinary museum boom is under way in Europe. France, Great Britain, and Italy have opened many new museums. But with 300 new museums, West Germany takes the prize. New galleries or museums have opened in Munich, Frankfurt, München Gladbach, Essen, and Stuttgart. Cologne has 8 museums, and in 1985 Cologne still spent half as much locally on the arts as the federal government spent on the whole country. Frankfurt spends more than any German city on the arts—11 percent of its budget; there have been 8 new museums since 1980, including the Museum of Jewish History and the Icon Museum.

The French tradition breathes new life into old buildings by turning them into museums. The Louvre was a royal palace; the Picasso Museum, a stately mansion. The City of Science and Industry at La Villette was built on the site of the old Paris slaughterhouse.

The new Musée d'Orsay was once a magnificent train station built for the Paris Exhibition of 1900. The Musée d'Orsay has replaced the Centre Pompidou, with its wildly colored exterior pipes and air vents, as the architectural wonder the locals love to hate (just

as they at first detested the Eiffel Tower). The museum, however, has been popular with foreigners—American critics and historians mostly loved it—and 4 million visited it the first year.

A Museum of One's Own

Portraits of Renaissance donors were painted on the wings of altarpieces. Today's philanthropists inscribe their names on museum wings or build their own museums. Terra and de Menil have joined the ranks of Hirshhorn, Whitney, and Guggenheim. But today's donors favor hometowns like Houston, Denver, or Chicago, where Daniel Terra's \$35 million Terra Museum of American Art on "Magnificent Mile" is only the beginning of a three-phase \$70 million museum complex to be completed by 1995.

In Houston the \$25 million de Menil collection has 10,000 Cubist, Surrealist, and contemporary works as well as African sculptures and Mediterranean antiquities. Any museum in the world would have received the collection enthusiastically, but Mrs. Dominique de Menil chose her adopted hometown of Houston. "If I have enjoyed acquiring works of art," she says, "I have enjoyed even more making them available to the public."

Charles Shipman Payson canvassed several major New England museums to find a home for his Winslow Homer paintings. He gave them to Maine's Portland Museum of Art with \$17 million for a new building.

William Foxley renovated Denver's historic Navarre Building to house his collection of artists who lived or traveled in the West between the Civil War and World War II. With its Remingtons, Blumenscheins, and O'Keeffes, *Art & Auction* calls it the "last great collection of its kind."

When Wilhelmina and Wallace Holladay considered contributing their collection of women artists to a museum, they realized it would never see the light of day. Women artists represent only 3 percent of major museum collections. While onlookers charged that more effort should be made to place women in existing museums, Mrs. Holladay raised \$15 million, acquired a major building, and recruited corporate sponsors, members, and staff. In 1987, after six years of hard work, the National Museum of Women in the Arts, the first exclusively devoted to women artists, was opened in Washington, D.C.

ECONOMICS OF A MODERN RENAISSANCE

When insurance company president Les Disharoon took on the monumental volunteer task of helping the Baltimore Symphony build a \$40 million endowment in only twenty-two months, he explained to the sixty-seven business groups he addressed that more people in Maryland (350,000) heard the orchestra than had attended Baltimore Colts football games (the Colts have since moved to Indianapolis, a decidedly sports-minded town).

"You've got to dig in and find the facts that make people know a symphony is as critical as an airport or pro baseball team to the whole pattern of lifestyle that makes people want to come and live in a city," says Disharoon.

The "facts," as Mr. Disharoon calls them, are very impressive:

- Cleveland's Playhouse Square Center, home to three theaters, generates an estimated \$35 million boost into the downtown economy.
- A Los Angeles Chamber of Commerce study showed the economic impact of the arts on L.A. totaled more than \$5 billion.
- In Great Britain the arts are a \$17 billion industry, the same size as the British automotive industry, and 27 percent of total earnings from tourism are directly attributable to the arts.

The world's most visited monument is neither the Eiffel Tower nor the Taj Mahal. It is the Centre Georges Pompidou, France's monument to its late president and treasure of modern art and architecture (its innards exposed and brightly colored). With 8 million visitors per year, it beats out the Eiffel Tower (with 4.1 million) as the world's most visited memorial.

A vibrant arts community is critical when corporations decide where to locate, when people decide where to work. To attract them, communities must pay more attention to symphonies, opera, art, and ballet, says David L. Birch, an expert on business development and director of MIT's Program on Neighborhood and Regional Changes. Americans sense how vital the arts are; 92 percent of them say the arts are important to the quality of life in their communities.

The Mobil Oil Corporation, whose advertisements urge corporations to support the arts, believes the arts spark economic development, encourage commercial and residential real estate projects, foster tourism, and attract new business.

"The arts are an economic as well as cultural resource. Money spent on the arts influences the economy of an entire community and has a multiplier effect. The arts are an asset to the tourist industry, they attract business and industry, and they enhance real estate value," says U.S. Representative Lee H. Hamilton of Indiana.

Washington, D.C., should consider its arts community an "industry," which requires substantial investment, concluded the Mayor's Committee for Promotion of the Arts and Economic Development. "We expect of all media—TV, radio, newspapers and magazines—the same criticism and boosterism that you give the Redskins," said Peggy Cooper Cafritz, committee member and arts activist.

Summer Festivals and the Renoir Factor

Blockbuster museum shows and summer festivals increase revenues for restaurants, hotels, retailers, and parking facilities—all direct contributions to the local economy. The 1985 Marc Chagall exhibition at the Philadelphia Museum of Art pumped \$7.5 million into the city's economy. In just three months the Renoir exhibit at Boston's Museum of Fine Arts generated nearly \$30 million in local hotel, restaurant, retail, and transportation income.

The "Van Gogh in Arles" exhibition at the Metropolitan Museum of Art in New York City attracted 252,604 out-of-towners, who spent \$223 million on hotels, restaurants, entertainment, transportation, and shopping. No one even counted what 200,000 Van Gogh fans from New York spent.

If a big museum show is not scheduled to pass through your town, you might generate as much revenue starting a festival. One hundred thousand visitors spend \$80 million in Edinburgh, Scotland, during the city's three-week festival.

At the Spoleto USA Festival in Charleston, South Carolina, 80,000 music and art lovers have contributed about \$300 million to South Carolina's economy over the past ten years. The festival, founded by Gian Carlo Menotti, is the second home of the annual arts celebration of Spoleto, Italy, and has given birth to more than a dozen new arts organizations in Charleston.

From Broadway to the Boondocks

One reason behind record-breaking audiences for opera, theater, and symphony is that people in small and medium-size cities and in rural areas can attend hometown productions in some very impressive places. These new palaces for the arts lay the groundwork for economic development.

In remote Orono, Maine, private contributions built the stunning \$7.5 million Maine Center for the Arts on the University of Maine campus. In 1986 the 1,628-seat concert hall opened with a gala bash featuring musicians Isaac Stern and Yo-Yo Ma. During intermission audiences can walk through the museum of pre-Columbian sculpture that encircles the hall. Best of all, locals can attend world-class performances in their own backyard instead of driving five hours to Boston.

The center lends the "cultural image" needed to attract research and development firms to northern Maine, which has so far missed out on the boom in the state's south. "More than once, we have been called the edge of civilization," said Joel Katz, the center's executive director. But now Orono, Maine, has the best of both worlds, which Katz describes as "a state-of-the-art facility in the midst of a pine forest."

The world's biggest museum of contemporary art, 500,000 square feet, will not be in Paris, New York, or Tokyo, but in North Adams, Massachusetts.

In a blue-collar town three hours west of Boston, an abandoned twenty-eight-building factory complex will be transformed into a \$50 million artistic landmark known as the Massachusetts Museum of Contemporary Art, or Mass MoCA. The state voted a \$35 million bond issue, and \$15 million must still be raised. There is already talk about what the new museum will do for slumping real estate prices.

The historic Sloss Furnace, an 1881 iron foundry in Birmingham, Alabama, has been transformed into a museum and arts center serving the Alabama Symphony and the State of Alabama Ballet. The local arts scene also includes the Birmingham Museum of Art, dance companies, and avant-garde theater, and the Birmingham Music Club brings to town attractions like the New York City Opera, the Prague Symphony, and the National Ballet of Canada.

From Broadway to the Boardwalk

The reason behind recent striking successes for opera, theater, and symphony is that people in small and medium-size cities and towns are no longer American-made goods in their own way in the marketplace. There are no more for the way the marketplace for economic development.

In remote Orono, Maine, physics professor built the first major 25.5 million Maine Center for the Arts on the University of Maine campus. In 1986 the 1,012-seat concert hall opened with a gala performance featuring musician Isaac Stern and Ysa-Ya Ma. During the season, audiences can walk through the museum to see Orono's fine collection that includes the hall. But of all, local can avoid world-class performances in their own backyard instead of driving five hours to Boston.

The center lends the "cultural magnet" needed to attract research and development firms to northern Maine, which has no longer moved out on the boom in the state's south. "After 1980, when we have been called the edge of civilization," said Jack Kell, the center's executive director. But now Orono, Maine, has the best of both worlds, which Kell describes as "a state of the art facility in the midst of a fine town."

The world's largest museum of contemporary art, 100,000 square feet, will not be in Paris, New York, or Tokyo, but in Orono, Maine, respectively.

In a three-story town three hours west of Boston, an abandoned twenty-first-century factory complex will be transformed into a 250 million square foot landmark known as the Massachusetts Museum of Contemporary Art, or MASS MoCA. The state spent a 2.5 million dollar bond issue, and 2.5 million more will be raised. There is already talk about what the new museum will do for shopping and state parks. The historic State Theatre, an 1881 neo-Renaissance building, has been transformed into a museum and art center, serving the Atlantic Symphony and the State of Maine Ballet. The local arts scene also includes the Birmingham Museum of Art, dance companies, and award-winning theater, and the Birmingham Music Club brings in world-class acts like the New York City Opera, the Lyric Theatre, and the National Ballet of Canada.

Philanthropist Arthur Appleton is former chairman of Appleton Electric in Chicago. An avid art collector for fifty years, Appleton chose his second home in Ocala, Florida (population 162,000), for the site of the Appleton Museum because "There are already great museums in Chicago, Boston, New York, and other big cities . . . a small town should have a good museum too." Mr. Appleton donated the funds to build a stunning \$8 million facility which the Orlando *Sentinel* proclaimed a "Taj Mahal." The city contributed forty-four acres.

Philanthropy is a great boost to the local arts scene. But most communities must build arts institutions the old-fashioned way, with human capital, talent, coalition building, and sweat equity.

Sherman County, Kansas, an agricultural community with a population of just 7,000, transformed the vacant Carnegie Library in Goodland, Kansas, into the Goodland Carnegie Arts Center in a mere eight months. The secret: just plain hard work—garage sales, bake sales, community auctions, benefit shows, progressive dinners, and contributed labor. In the end the Goodland Arts Council raised \$75,000 and brought the arts to farm country.

Small-time arts entrepreneurs in big cities know the meaning of sweat equity, too. The dream of two Florida women, Faith Atlass and Helene Pancoast, was realized when Miami's old Flowers Bakery in a noisy inner-city neighborhood was transformed into a 2.2-acre cluster of seventy artists' studios, galleries, classrooms, and meeting rooms now known as the Bakehouse Art complex. American Bakeries contributed much of the \$250,000 facility, while the founders raised \$300,000 from the city and county. A Rockefeller Foundation study had projected Dade County would have 18,000 artists by 1990. Now the county is ready.

New Careers and Business Opportunities in the Arts

Time was you prayed your child would not become an artist, a musician, or an actor. But the arts boom has opened up a wealth of new career opportunities. Between regional orchestras and local acting troupes, young people have a better chance to make a living (albeit modest) doing what they love.

- "The number of painters, authors, and dancers increased some 80 percent over the past decade—three times faster than

Philadelphia's historic district is located in the heart of the city, and is one of the most historic and vibrant areas in the city. It is home to many of the city's most famous landmarks, including Independence Hall, the Liberty Bell, and the University of Pennsylvania. The district is also home to many of the city's most famous museums, including the Philadelphia Museum of Art and the Franklin Institute. The district is a great place to visit for anyone interested in history and culture.

Philadelphia is a great town to live in. It has a lot of history and culture, and it is a great place to visit. The city is home to many of the most famous landmarks in the world, including Independence Hall, the Liberty Bell, and the University of Pennsylvania. The city is also home to many of the most famous museums in the world, including the Philadelphia Museum of Art and the Franklin Institute. The city is a great place to live, and it is a great place to visit.

Small-time and independent businesses are big in the city. The city is home to many of the most famous landmarks in the world, including Independence Hall, the Liberty Bell, and the University of Pennsylvania. The city is also home to many of the most famous museums in the world, including the Philadelphia Museum of Art and the Franklin Institute. The city is a great place to live, and it is a great place to visit.

New Currents and Business Opportunities in the Arts

Time was you prayed your child would not become an artist, a musician, or an actor. But this is no longer the case. The arts are now a major part of the city's culture, and they are a great way to spend time. The city is home to many of the most famous landmarks in the world, including Independence Hall, the Liberty Bell, and the University of Pennsylvania. The city is also home to many of the most famous museums in the world, including the Philadelphia Museum of Art and the Franklin Institute. The city is a great place to live, and it is a great place to visit.

* The number of national authors and artists has increased some 50 percent over the past decade—three times faster than

the growth rate for all occupations and well above the growth rate for other professionals," writes University of Maryland sociologist John P. Robinson in *American Demographics*.

- Between 1960 and 1980 the U.S. work force increased 43 percent, while the number of artists, writers, and entertainers shot up 144 percent.
- Even during the 1980's, when the United States created new jobs at an unparalleled pace—16 million between 1983 and 1988—jobs in artistic careers outpaced overall job growth.

There are today 1.5 million Americans in arts occupations, according to the Census Bureau. They work as actors, directors, announcers, architects, authors, dancers, designers, musicians, composers, painters, sculptors, craft artists, artist printmakers, photographers, and higher-education instructors of art, drama, and music.

But that doesn't count people in art-related fields: poster and frame shop owners and employees, people in arts management, classical music sales and media people, arts entrepreneurs, public television employees, agents and promoters, curators, art dealers, or art consultants.

"More and more corporations are hiring a person to oversee the corporate art collection," said Judith A. Jedlicka, president of the Business Committee for the Arts. Some corporate art consultants are employed directly by companies; other earn commissions acting as middlemen for artists and galleries.

New York's Judith Selkowitz is an art consultant, advising firms on the purchase of everything from "a few posters for the back office to paintings and sculpture for fifty-story skyscrapers." Tamara Thomas, of Fine Arts Services, Inc., of Los Angeles, acquires \$3 million of art a year for banks, real estate developers, law firms, and utilities.

The renaissance in the arts is restructuring the education curriculum. The Massachusetts Institute of Technology announced it will require undergraduate students to take on a more "systematic study of the arts, humanities and social sciences."

"A professional engineer . . . lives and operates in a social system and needs to understand cultural and human values. Humanities courses cannot be viewed merely as frosting on the cake," says MIT president Paul E. Gray. For the first time MIT permits minors in nontechnical areas from philosophy to women's issues.

New Businesses in the Arts

Today's arts revival is stimulating new business opportunities in artistic niches.

With all those paintings bought for record prices at Sotheby's and even at your local gallery, someone has to transport the precious stuff. Boston-based Fine Art Express places art in custom-designed boxes, insures it, and sends it on its way in temperature-controlled trucks with burglar alarms.

Dansource, a Dallas-based placement service founded by Tauna Hunter and Michael Gleason, links dancers and companies nationwide. Dancers pay a \$100 fee to have the firm forward their résumés and videos to interested dance companies.

Have you ever seen a painting that would be perfect above your sofa, only to learn the museum shop didn't stock a reproduction? Print Finders, a New York-based mail order service, will locate the reproduction, frame it, and ship it out. Says founder Diane Moore: "If it exists, we'll find it."

Audio Description is bringing blind and visually impaired people to the theater. With microphones, transmitters, and headsets, it can create a scene-by-scene narration of action, costumes, and settings. Dr. Margaret Pfanstiehl and Cody Pfanstiehl pioneered the technique now used in more than twenty Ohio theaters.

As the arts become more important in society, individuals, corporations, cities, and towns will increasingly decide their fate under the influence of the images, personalities, and lifestyles of the arts.

Whether you are a student, an account executive, a real estate developer, or a small business owner, this millennial megatrend will change the way you plan your career, craft your advertising campaign, and build your next project.

SELF-RELIANCE: GROUNDING THE RENAISSANCE

There have been many headlines about the precarious financial situation of the arts in the United States. With fewer funds from the federal government, or so the argument goes, arts organizations are

scrambling around, unable to keep their heads above water. If that is so, how can they maintain their vitality for a renaissance in the 1990's?

The arts in the United States are the beneficiary of the world's leading arts patron—American business—and the envy of European government planners who are trying to break out of the welfare state model. Furthermore, as the next section illustrates, U.S. corporations have only begun to explore reaching high-income consumers through the arts or positioning products alongside the upscale image of the fine arts.

Corporate involvement in the arts will deepen throughout the 1990's, though it will become a more commercial than philanthropic partnership. Corporate dollars, moreover, will flow into leaner, more business-oriented arts organizations. Federal funding cuts have required the arts to take greater responsibility for their own economic well-being. Though initially painful, that change has made arts organizations stronger for the long term.

The U.S. government allocated \$167.7 million to the arts in 1988. In 1988 the U.S. government spent, per person, \$1,143 on defense, \$74 on education, and 70 cents on the arts. Though many arts lovers find it appalling, they have to admit government parsimony has roused corporations to contribute \$1 billion a year to the arts—compared with only \$22 million in the Great Society year of 1967, a forty-five-fold increase.

Meanwhile, arts funding is growing at the state and local level, where it can best target opportunities for economic development. The fifty states allocated a total of \$268.3 million in fiscal year 1989, an 11 percent increase over 1988.

Arts Funding: The European Way and the American Challenge

The federal and state governments together spend about \$2 per capita on the arts in the United States. The Swedish government spends an estimated \$35 per capita; Canadian spending is \$32, Dutch \$27, and West German \$27, according to estimates by arts writer Joseph McLellan in the *Washington Post*. Another source, the *Economist*, says the British per capita figure is about \$9; the French, about \$30.

Major opera companies in France, West Germany, Austria, and Scandinavia receive 70 to 85 percent of income from their govern-

ments. Britain's Royal Opera receives about 46 percent. New York's Metropolitan Opera gets a mere 3 percent from the federal government.

Private arts funding in the United States has European policy makers rethinking their tradition of arts patronage. The French government recently extended tax advantages for philanthropic organizations to encourage private sponsorship. After the Thatcher government was criticized for cutting arts funding, it raised the arts budget 10 percent for 1988-89, but determined that awards would be granted on an incentive system to reward local initiative in raising money or increasing box-office revenue.

British corporate arts giving has soared from \$1.08 million in 1976 to \$46.8 million in 1987. Lloyds Bank's made a \$900,000 contribution to "The Age of Chivalry," an exhibit of Plantagenet masterpieces.

"Today there are very few arts organizations that are not out hustling and marketing to raise private funds. There has been a dramatic change in attitude, albeit from necessity," says Luke Rittner of Britain's Arts Council.

The Arts Entrepreneur

In the United States the arts have had to become more business-like, more innovative in how they attract and generate income. They have learned to market "products," even discovered new "products" to sell. The definition of fund raising has expanded to include money "raised" through commercial functions.

In the first place, arts organizations have mobilized the support of an arts-conscious public through more sophisticated membership and fund-raising campaigns. The San Francisco Museum of Modern Art increased membership from 3,500 in 1974 to some 20,000 today. Boston's Museum of Fine Arts had 47,000 members in 1988, up from 17,000 in the 1970's. The same can be said for public television campaigns or for "friends of the symphony" groups everywhere. These somewhat traditional approaches lay the groundwork for financial viability.

But art museums have also embraced the unconventional: renting themselves out for elaborate parties and running multimillion-dollar retail shops. "Museums are big business," says New York architect Norman Pfeiffer, whose firm transformed the Los Angeles

County Museum of Art Museums are "taking on an expanded social role as places of public gathering," he says.

"In the past, religious buildings had a strong role in the society. Now art is coming to take over the position where the gods are no more," says Arata Isozaki, designer of the Museum of Contemporary Art in Los Angeles. "Making art is something like the religious act. Even the activity of raising funds and collecting art for the museum is like the religious activity of the past."

If fund raising is not exactly a religion, many arts organizations—the most successful, that is—are taking to it with religious zeal.

Museums and other nonprofits had conceptualized themselves as *consumers* of funds contributed by others. Now they think in terms of generating their own income. The bonus is clear: greater self-sufficiency and freedom to set one's own agenda and policies without fearing to offend outside funders.

Rent-a-Museum

What is a more beautiful setting for your organization's next gala affair than an art museum with high ceilings and \$1 billion worth of paintings on the wall? For that matter, what about a class reunion or wedding reception? Chances are your hometown museum is available for catered gatherings. The Smithsonian Museum in Washington, D.C., began renting itself out to groups ten years ago, when federal funding got tight, says Joseph Carper, who was assistant director of the museum and now heads the Smithsonian's National Associates Program.

"What's wrong with a bar mitzvah in a natural history museum?" asks Larry Reger, former executive director of the American Association of Museums in Washington, D.C.

"Corporate executives think of the museum as a great place to have a party. We also get calls every day from some well-meaning mothers who say, 'My daughter's getting married,' " says Suzanne Kalkstein of the Philadelphia Museum of Art. Most mothers of the bride will find the cost of renting a museum a bit hard to swallow. After all, the museum has to get something in return for entrusting its treasures to the public and this is "fund raising," isn't it?

The Museum of Fine Arts in Boston rents its West Wing for \$2,000 plus cleanup and catering. But to rent the Metropolitan Mu-

seum of Art in New York City, a corporation must first become a patron (at least \$30,000) and then cover all related costs.

The Chicago Field Museum of Natural History describes its Stanley Field Hall: "The magnificent central gallery can accommodate large or small groups for conversation, refreshments, music, and dancing in a distinctive setting."

And the Carnegie Institute in Pittsburgh says, "The magnificent Baroque Hall Foyer offers a lavish setting for a dinner, cocktail party, or dance."

"Some people turn up their noses and say, 'You are getting too commercial,' " says Jan Fontein, former director of the Museum of Fine Arts in Boston. "But they have not said they will give a lot of money so we don't have to do this."

Partying in the museum is glamorous, but museums are making money in more mundane ways. The Kennedy Center in Washington, D.C., rents parking spaces to tourists by the day and commuters by the month. The California Museum of Science and Industry in Los Angeles is one of the few museums to offer space to a McDonald's restaurant in exchange for a cut of profits.

Museum Shop = Big Business

The most spectacular profits come from a first-class museum shop.

The Metropolitan Museum of Art's museum store sold \$53 million worth of goods in 1988, compared with about \$7 million in 1975. Net 1988 profit was \$9.2 million, a huge chunk of the museum's operating revenue. More than half the sales were from mail-order business. In addition to the general catalog, there is a "poster and presents" catalog and one just for children.

The Smithsonian museums in Washington, D.C., generated \$46 million in 1988 retail revenue, making them one of the city's leading retailers. The museum shops generated \$1,000 per square foot compared with only \$200 for most department stores. Highly profitable.

Traditional taxpaying retailers might begrudge museum shops their tax-exempt status. But if the government chooses not to fund the arts directly, it seems only fair to give them a little boost by guaranteeing that tax exemption.

During the Renoir show at the Boston Museum of Fine Arts, the museum shop sold \$8.3 million worth of T-shirts, sweat shirts, exhibition catalogs, posters, and appointment calendars. At \$2

apiece Renoir shopping bags grossed \$100,000. The museum also operates a restaurant, café, and a cafeteria.

More Moneymaking Innovation

Encouraged by the museums' success, orchestras are trying every marketing tactic in the book—parties, street fairs, free concerts, auctions, and T-shirts. The Buffalo Philharmonic went after the business audience by sending a string quartet play at various offices. The Boston Symphony was the first to pursue younger audiences with popular music programs. On "Jeans Night" at the St. Louis and the Phoenix Symphony, the "no tie" dress code is strictly enforced.

"We're doing the kind of things sports teams did ten years ago," said Louis G. Spisto, when he was director of marketing at the Pittsburgh Symphony. "Nothing is sacred to me. We've gotten away from traditional orchestra marketing. It's like soap."

In the nothing-is-sacred department the Pittsburgh Symphony presents "The Smart Set," the orchestra's version of a singles gathering for young professionals. The underlying objective: to generate new audiences and revenues.

At Atlanta's Fox Theatre you can own your own theater seat for between \$10,000 and a few hundred dollars. It is part of the "Fix the Fox" campaign. Your chair comes complete with your name engraved upon the arms.

Whatever the techniques, the objectives remains the same: finding new ways to generate income and introduce new audiences to the arts.

"Whenever I get into a cab in a new city, I always ask what's going on. Usually the drivers just know about sports," said one marketing director at a big-city ballet who handed out free ballet tickets to local cabbies.

Telemarketing and the Arts

"Telemarketing is the technique for the 80's," claims Robert Schlosser, audience development director at the Mark Taper Forum in Los Angeles. "Last year, we doubled new subscribers, and our telemarketing response is five times greater than our direct-mail efforts. The savings in both time and money are extraordinary."

When the Arena Stage in Washington, D.C., realized it was not

apart from shopping bags, around \$100,000. The museum also operates a restaurant, cafe, and a cafeteria.

After Shoppers' Revolution

Managed by the museum's guest, orchestra are being every marketing tactic in the book—first, third, and fourth, and T-shirt. The British Philharmonic went after the museum audience by sending a string quartet play at various times. The Boston Symphony was the first to have younger audience with regular music program. On "Jazz Night" at the \$1.00 and the Boston Symphony, the "no fee" date code is clearly visible.

What's the best of things you've never did yet again? said John G. Smith, who was director of marketing at the Pittsburgh Symphony. "Nothing is easier to see. We're getting away from traditional marketing. It's the way."

In the museum's second department, the Pittsburgh Symphony presents "The Great Set," the orchestra's version of a single guitar. The young audience, the orchestra's version of a single guitar, is the young audience. The orchestra's version of a single guitar is the young audience. The orchestra's version of a single guitar is the young audience.

An audience's For Theatre you can own your own theatre, and for between \$10,000 and a few hundred dollars. It is part of the "Theatre" campaign. Your chair comes complete with your own engraved upon the arms.

Whatever the technique, the objective remains the same: find new ways to generate income and attract new audiences to the arts.

"Whatever I get into a car in a new city, I always ask what's going on. Usually the driver just says 'about good,'" says one marketing director at a big-city ballet who headed the first ballet tour to local cities.

Television and the Arts

"Television is the technique for the 80s," says Robert Zelnick, executive director of the New York City Opera. "Last year we showed new subscribers, and our marketing response is the first greater than our direct-mail efforts. The savings in both time and money are enormous." From the same stage in Washington, D.C., Zelnick is now not

attracting young people to its subscriber lists, it revamped its sales procedures to allow young people (who dislike buying advance tickets by mail) to phone in for seats, often at the last minute. The plan worked. Now 90 percent of Arena's single tickets are sold by phone.

Arts organizations recognize that no matter how creative their revenue-generating efforts, they still remain dependent on the largess of corporate donors. Consequently they have become more sophisticated in acknowledging patrons. Lincoln Center thanked major contributors in a full-page advertisement in *The New York Times Magazine* and other publications. Sixteen corporate donors gave \$100,000 or more, eleven between \$50,000 and \$100,000, and scores gave \$1,000 to \$49,000.

FROM BASEBALL TO BALLET

Sometime in the millennial 1990's the arts will replace sports as society's dominant leisure activity.

By one measure it already has: A landmark 1988 report by the National Endowment for the Arts calculated Americans now spend \$3.7 billion attending arts events, compared with \$2.8 billion for sports events. Between 1983 and 1987 arts spending increased 21 percent, while sports expenditures decreased 2 percent. Just twenty years ago people spent twice as much on sports as on the arts.

In less than a generation Americans have reversed their leisure spending habits.

Now for the third consecutive year the arts have overtaken sports.

This dramatic change parallels the shift from an industrial to an information society and has been accelerated by the coming of age of the baby boomers, a well-educated and consequently arts-loving generation.

The arts and sports will engage in an increasingly competitive battle for people's leisure time and dollars.

Earlier we noted that a New York theater sells more tickets than the Yankees and the Mets combined. Until recently who would have

made the comparison? But today leisure surveys frequently juxtapose sports and the arts.

In Boston, home of the Celtics, Red Sox, and Bruins, *twice* as many people went to the theater, museums, or art shows as attended sports events. In the Washington, D.C., area the number one leisure activity is visiting museums or galleries, which attracted 55.3 percent of the population. The four major professional sport teams, the Redskins, Bullets, Capitals, and Orioles, each brought in between 13 and 16.4 percent of the population. Sports hoopla notwithstanding, people were *three to four times* as likely to have looked at some art instead.

When sports and the arts are compared, arts attendance is winning out—and by a huge margin. But society is only beginning to acknowledge this revolutionary megatrend and its implications. One thing is clear: Corporations will play a critical role in determining how quickly, how pervasively the arts take over.

Sports still dominate the media, but with increased corporate support during the 1990's, consumers will be able to watch ballet as well as baseball.

Arts \$ Versus Sports \$

This shift from backing sports to backing the arts will grow out of a long tradition of corporate art sponsorship: Dayton Hudson, which has contributed 5 percent taxable income to philanthropy since 1946, devotes 2 of that 5 percent, or 40 percent of its total gift, to the arts—\$7.4 million in 1988 alone. IBM funds some 2,500 arts institutions around the world. J. C. Penney donated \$9.4 million worth of property to the Seattle Art Museum.

So greatly has corporate arts support increased in the 1980's that it was predicted to reach \$1 billion by 1990. Instead, arts money exceeded the \$1 billion benchmark in 1988.

It is an impressive amount. But it pales in comparison with sports spending. Although figures are almost impossible to come by (sports get so much money it is hard to count), no one would be surprised if business spent \$5 billion a year on sports sponsorships, endorsements, advertising; many would put it a lot higher. Whatever the figure, it leaves museum directors and symphony fund raisers with their mouths wide open.

Although people spend more time and money on the arts, corporations still spend billions more on sports. Why?

Much of it is simply lag time: Most companies have not recognized the *existence* of an arts revival, let alone analyzed how it is changing leisure time and spending patterns. More important, they have not done the cost/benefit analysis that demonstrates the arts are a terrific bargain.

Cut-rate Ticket to a Well-to-Do Audience

The arts attract consumers with high disposable incomes: College graduates, professionals, and other high-income group members are far more likely to attend arts events than other Americans, writes sociologist John Robinson. Business needs "a close relationship with the kinds of audiences art programs attract," writes Alvin Reiss, director of the Professional Arts Management Institute and editor of *Arts Management*.

Sponsoring the arts is inexpensive. "And as the cost of such other business-sponsored programs as rock concerts and sporting events increases," says Reiss, "arts activities at all levels will become recognized as the best buy for the money."

"An art exhibition has longer staying power than a sports event. Exhibits run for six to eight weeks and the corporate name is out there the entire time," says Carol F. Palm, manager of cultural programs at United Technologies.

The arts provide entry to a market that puzzles advertisers—women. Advertising executives are struggling to reach today's woman, who makes 80 percent of health care decisions and buys one half of all new cars, compared with 20 percent fifteen years ago. She is not the traditional housewife, not superwoman, and certainly not drinking beer with the guys after the game.

Women are arts fans; they attend ballet 100 percent more than men, musical theater 25 percent more, and the symphony 27 percent more than men, according to a study by the University of Maryland's John Robinson. No wonder the Ford Motor Company is also using opera in its ads for the Scorpion.

Arts and TV

The TV medium has yet to discover its calling to bring the arts and other spiritualizing fare to people who are starved for quality. No wonder some 100 million viewers a week automatically switch

It is simply the fact that most companies have not recognized the relevance of an arts festival, let alone analyzed how it is changing behavior, thus not spending money. Most important, they have not done the cost-benefit analysis that demonstrates the arts are a terrific bargain.

Culture Ticket to a Well-to-Do Future

The arts attract audiences with high disposable incomes. College graduates, professionals, and other high-income group members are the most likely to attend arts events, says Peter A. Robinson, writer and editor of the *Professional Arts Management Institute* and editor of the *Arts Management* journal.

Spending the arts is "responsive," said as the cost of such other entertainment programs as rock concerts and sporting events increases," says Peter A. Robinson, writer and editor of the *Professional Arts Management Institute* and editor of the *Arts Management* journal.

"An art exhibition has long-lasting power than a sports event. Exhibits run for six to eight weeks and the corporate name is seen there the entire time," says Carol E. Fahn, manager of cultural programs at United Technologies.

The arts provide entry to a market that boasts advertising. Women Advertising executives are beginning to reach today's women, who make 50 percent of household decisions and have one half of all new cars compared with 30 percent for men, says Robinson. It is not the traditional housewife, not a housewife, and certainly not drinking beer with the guys after the game.

Women are not just they attend better 100 percent more than men, attended theater 55 percent more and the symphony 55 percent more than men, according to a study by the University of Maryland's John Robinson. He wanted the Ford Motor Company's also being opera in the arts for the 2000s.

Arts and TV

The TV medium has yet to discover its calling in what the arts and other special-interest live to people who are devoted for quality. No wonder some 100 million viewers a week enthusiastically watch

past the sitcoms to the offerings on the 189 member stations of public television. Telecasts of *Live from Lincoln Center* and *Live from the Met* reach more than 100 million annually. The Corporation for Public Broadcasting receives \$470 million a year in contributions.

Opera radio audiences are growing at an impressive rate. The Metropolitan Opera reaches an estimated audience 140 million on radio. The 1985–86 season of Chicago's Lyric Opera reached 40 million. Two years later the audience had reached 45 million. Louisville's Kentucky Opera radio audience nearly doubled in two years from 40,000 to 75,000 in the 1987–88 season.

It is no great surprise that there is no opera on network television. The objective of the mass media, after all, is to appeal to as *large* an audience as possible. Network TV is a product of the industrial society and has built an impressive business transporting sports and comedy to the "masses." That was good enough until the early 1980's, when the big three networks began losing their audiences to the increasing options of cable.

By the mid-1980's national advertisers had cut commitments to the three big networks, according to Eugene Secunda, professor at the City College of New York and former ad executive who surveyed senior marketing and advertising executives as part of his dissertation research. People who still watch network TV tend to be older, to have lower incomes and less education than cable audiences, which, a Saatchi & Saatchi survey reported, tend to be younger and more upscale. Cable subscription revenue will increase 14 percent in 1989. More than half of all households already have cable. By 1993 cable will reach 60 percent.

Cable advertising revenue increased from \$862 million in 1987 to \$1.3 billion in 1989 and is projected to reach \$2.8 billion in 1995, according to New York's Cable Advertising Bureau.

"We believe that cable television will become the primary source for the distribution of entertainment in the United States," says Steven J. Ross, chairman of Warner Communications.

Arts lovers know where to find the programming they favor. The Arts & Entertainment (A&E) network offers drama, live performances, and documentaries. It began in 1984 with 800 cable system subscribers, an audience of 9 million, and a single advertiser. In 1988 A&E boasted 350 advertisers, including Ford, Toyota, and AT&T.

"These advertisers come to us because we deliver the demo-

graphics they are looking for," says A&E network CEO Nicholas Davatzes. A&E viewers are older (thirty-five to fifty-five), well educated (half are college grads), and well-to-do. Most have incomes between \$30,000 and \$75,000 a year. Today the channel reaches 38 million households and more than 3,000 cable systems.

You can watch the arts on public and cable television, but will you ever get theater or the symphony on the network?

"Most Americans believe that commercial television is not carrying enough arts programming," concluded the Louis Harris poll on *Americans and the Arts V*. "Commercial television could attract larger audiences by offering more arts presentations."

From Broadcasting to Narrowcasting

For arts lovers, however, some of the best news is not on television at all. It is in the shift from broadcasting to the ultimate in narrowcasting. Videocassettes, tape decks in automobiles, Walkman devices, and home CD players put the power of the airways in one's own hands. Media analyst Paul Kagan Associates says 62 percent of households have VCRs and predicts that by the year 2000 the percentage will approach 100.

With so little arts programming in the major media, millions of fans are building sophisticated home libraries and programming their own arts agendas. When CDs first appeared, classical music sales soared to unprecedented levels, according to *Billboard* magazine. Although they have leveled off somewhat, sales continue to grow 5 to 10 percent annually, according to New York's J&R Music World, the 1988 Retailer of the Year.

In 1988, 3 billion videocassettes were rented, compared with 700 million in 1984, according to Paul Kagan Associates. "Fine arts lovers have kept growing fifteen to twenty percent a year, as rapidly as the overall market," says Tom Adams of Kagan Associates.

Distributors of cultural videos used to sell mostly to museum shops but have recently broken into the commercial video store market. Blockbuster Videos, one of the nation's largest video stores, placed a large order for highbrow videos at the end of 1988.

PMI Home Vision in Chicago distributes videos of museum shows and cultural documentaries. In 1988 sales increased 30 percent, as consumers began collecting videos the way they collect art books.

Kultur Video, in West Long Branch, New Jersey, the nation's

graphics they are looking for," says A&E network CEO Nicholas...
 Greatest A&E viewers are 18 to 34, but they are also...
 rated (but) are college-educated and well-to-do. Most have incomes...
 between \$30,000 and \$75,000 a year. Today the channel reaches 25...
 million households and more than 2,000 cable systems.

"You can watch the site on public and cable television, but will...
 you ever see them on the airwaves on the network?"...
 "When America knows that a commercial television is not...
 going enough with programming," concluded the Los Angeles...
 on television and the fact it "commercial television could...
 larger audience by selling their air programming."

From Broadcasting to Networking

For the time being, however, some of the best news is not on...
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Killer Video in West Long Beach, New Jersey, the nation's...
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leading supplier of ballet, opera, and classical music videos, grew 1,000 percent between 1983 and 1987, making the firm number 277 on the *INC.* magazine 500 fastest-growing small businesses. Sales doubled between 1987 and 1988. In 1986 Kultur Video offered 60 titles; by 1989 the figure had increased to more than 155, including performances by Maria Callas and Mikhail Baryshnikov and such classics as *Giselle* and *Don Giovanni*.

Like any future-oriented company, this video supplier is thinking international, having just landed an exclusive first-rights contract with the Soviet Union for programs in opera and ballet from the Kirov and Bolshoi.

Advertising Images

Corporations are turning toward the images and sounds of the arts and reconsidering the use of sports to promote products. For sixteen years the Miller Brewing Company has used athletes in macho settings to sell Miller Lite, the best-selling light beer in the United States and the number two beer of *any type*. Miller made headlines in *Advertising Age* when it considered putting all those athletes on the bench. "Miller Brewing Co. will phase out the use of ex-athletes and sports-related celebrities," reads a December 1988 story in *Ad Age*. Miller finally backed away from those plans and will keep using athletes.

Not that Miller considered switching to opera singers to sell its brew. But practically everybody else is. Advertising agencies, increasingly filled with and headed by women, are turning to classical themes to sell products—especially the high tones of that most high-brow art form opera.

Opera featured prominently in the hit films *Moonstruck* and *Fatal Attraction*. Within a couple of months during 1988 consumers went from hearing no opera whatsoever on the network airwaves (and very little classical music of any kind) to hearing at least ten commercials featuring opera music.

When Tott's champagne launched a 1988–89 campaign, it turned to opera star Kiri Te Kanawa to vocalize a haunting rendition of Puccini's *Gianni Schicchi*. A highbrow brew like champagne deserves music to match. Similarly British Airways and Bolla wine have used opera to attempt to link their products with a quality image.

But—hold your breathe—so has Cheer detergent. Forget "ring

leading singer of ballet, opera, and chamber music video gave 1,000 percent between 1981 and 1983, making the firm number 22 on the INC. "greatest 500" list, growing almost six years later, doubled between 1987 and 1992. In 1990, Miller Video ranked 65th, but by 1992 the figure had increased to more than 175, including performances by Maria Callas and 14 other Baroque and early classical artists and their companies.

Like any future-oriented company, this video supplier's long-term survival, having just made a significant investment with the Soviet Union for programs in opera and ballet from the Kirov and Bolshoi.

Advertising Image

Corporations are turning toward the images and sounds of the arts and reexamining the role of artists in economic products. For instance, from the Miller Brewing Company has used artists in recent years to sell Miller Lite. The hot-selling light beer in the United States and the number one brand in the world, Miller made a decision in advertising when it considered putting all those artists on the beach. "Miller Brewing Co. will place on the beer's packaging and sports related advertising," wrote a December 1992 story in the *Age*, "Miller finally has let us see their philosophy and why they're doing this."

The new Miller considered turning to opera singers to sell its beer. But practically everything else in advertising seemed to be crisscrossed with and filled by women, all turning to camera, then to sell products—especially the high cost of that new high brow and low opera.

Opera seemed prominently in the air this year, and that's a good thing. Within a couple of months during 1995, however, were from having no opera whatsoever on the network, however (and very little classical music of any kind) to having at least ten commercial advertising opera music.

When John Champagne launched a 1994-95 campaign, it turned to opera star Kiri Te Kanawa to establish a branding tradition of Pacific Ocean. A highbrow beer, the campaign's ads were made to match similarly British Airways and Delta Airlines and opera to attempt to look like product with a quality image.

But—hold your breaths—so has Chester Daiquiri. Forget "this

around the collar." Today's housewife gets Mozart's *Don Giovanni* and *The Magic Flute*. "There's something deep about the music," says Gerry Miller of the Leo Burnett USA agency, who created the Cheer campaign. "Even if you don't listen to opera, it gets you." That is partly because it sounds so different, whereas the sports themes are so commonplace. TV coverage of sports events seems almost littered with beer commercials.

"The question is 'Is there too much clutter?'" says Kevin Wolfe, the Miller Brewing Company's sports marketing director. Miller will reevaluate its baseball advertising when the rights to 175 regular season games go to ESPN.

"I'd say the risk is there for overkill [in baseball]," says Dave Martin, VP-corporate media director at the Stroh Brewery Company. Ballet, anyone? "Opera lovers get thirsty, too," might be a nice pitch. Then, again, where are the wine merchants?

Meanwhile, in the lucrative endorsement field pro athletes "face a tightening market for national endorsements," according to a story by Brian Moran in *Advertising Age*. The association of athletes with drug use, sexual misconduct, and fierce contract battles has made athletes less desirable to advertisers.

"The problems too closely replicate real life," says endorsement agent Leigh Steinberg, who represents sixty National League football players.

Advertisers and the public are looking for something a little more uplifting. The answer is the arts, and it is changing how corporations will sponsor events, define their image, and reach out to customers.

"The arts are a natural, inevitable ally for any successful business," says Rawleigh Warner, Jr., Mobil Corporation's former chairman of the board and CEO. "We sense in the arts that same search for an ideal of quality and excellence that imbues many of our business decisions."

"Art and technology seem to go together," says United Technologies' Carol Palm. "Both are expressions of new ideas. Both stand for quality."

A Turning Point

The 1980's marked an extraordinary turning point for the arts. In 1980 contributions to the arts, culture, and humanities from

corporations, foundations, and individuals totaled \$3.15 billion. By 1988 that figure at \$6.41 billion had nearly doubled—in less than a decade.

Corporate dollars have flowed into the arts at a pace no one could have anticipated a few years earlier. In the late 1980's corporate support of museum shows increased dramatically. The renaissance was one factor, but equally important was the growing recognition that the arts can help corporations shape their images and reach sophisticated consumers.

In 1985 the National Gallery of Art received \$2.7 million from corporations in support of eight exhibitions. Just three years later that figure jumped to \$6.3 million for twelve shows. Sponsorship came from companies such as IBM, Ford, Pacific Telesis, AT&T, GTE, Du Pont, and Southwestern Bell.

Total corporate support for Lincoln Center at \$4.5 million in 1978–79 became \$12.2 million in 1988–89. The stage is set for even more spectacular growth in arts funding for the 1990's.

The 1990's: From Sports to the Arts

Corporate sponsorship of sports will plateau, while arts sponsorship continues to grow dramatically throughout the next decade.

Corporate arts funding in the 1990's, however, will take on a decidedly commercial cast—unsettling to some. Traditionally corporations have sponsored the arts as philanthropists, as they will doubtlessly continue to do. But the new arts funding push of the 1990's will focus instead on the marketing and public relations value of the arts. Though some purists will find it distasteful, this new practical approach to the arts will enable corporations to justify greater arts expenditures since they will be getting more in return for their art dollars.

"We see a move away from the notion of pure philanthropy to a stance where you form an alliance with the arts to help meet your business goals as well as help the arts," says Judith Jedlicka of the Business Committee for the Arts.

In the 1990's top corporate ranks will fill with more women arts fans and men under forty-five who are less committed to the time-honored alliance between business and sports. With these new leaders at the helm, companies will take a good hard look at what an arts dollar will buy. Statistical proof showing consumers spend more time

and money on the arts than sports will accumulate, and the results will be published everywhere from *Advertising Age* to *Working Woman*.

Inside companies people will increasingly reach for the metaphors of the creative arts to describe business life: Work is "creative"; effective people are "performers" or real virtuosos; the CEO is like the conductor of a symphony. Outside corporate walls the renaissance that has already brought record audiences to opera, ballet, and theater will reach a lively premillennium pitch.

As corporations undertake a new analysis of their sponsorship and advertising priorities, it will be impossible to ignore the new vitality and growing visibility of the arts. The cost-effectiveness of the arts in reaching upscale audiences will be the final factor pushing corporations to action.

There is no Super Bowl of Opera, no World Symphony Series, no Monday Night Ballet—yet. But sometime in the millennial 1990's a major arts production will attract corporate funding—probably from an established arts player like Mobil Oil or IBM—to appear on a major network. And that will be the final confirmation of a megatrend that began long before. By then, of course, the arts will be very well entrenched in cable and public television, but it will be an important symbol nonetheless, a recognition even on that most mass level—network TV—that the arts are replacing sports as society's foremost leisure activity.

7. FACILITY USE

i. Great Hall

The Great Hall is an excellent facility for certain large productions and specialized user groups. However, its size makes it less desirable for user groups not capable of filling the majority of the available seats. In terms of technical support and equipment available, other than perhaps the National Arts Centre in Ottawa and the Stratford Festival Theatre, the Great Hall has more equipment than the majority of other comparable facilities in Canada or the United States.

As a result of the Hall size and facilities available, the Great Hall is an excellent venue for symphony, opera and musicals. It is also an attractive venue for certain individual or small group acts. On the other hand, it is a less desirable facility for the more "intimate" style of presentation. The Great Hall should be promoted not only for touring shows, but also for use by various multicultural groups (for instance encouraging them to participate by bringing world class troupes to Hamilton such as the Georgian Dancers).

In terms of technical capability, the Great Hall offers the promoters the following:

- Easy access.
- Reasonably large stage.
- Complete lighting equipment (including front of hall coves and flexible on stage positions).
- A large stock of instruments and colour.
- A reasonably complete sound system.
- Over 60 sets of lines hanging the show.

While the Great Hall is now some 18 years old, it is in remarkably good shape. The hemp has been replaced in recent years, new brakes have been installed on the fly floor, and in general the fly system is in excellent condition. New blacks were purchased within the last year and little on-stage maintenance should be necessary. While the stage floor itself is rapidly disintegrating this could at least be temporarily repaired by covering it in masonite. One major expense that should be reviewed as soon as possible is the necessity of making the banners operable and repairing them as

necessary. The banners represent a major acoustic benefit to users of the Hall and their current inoperability is a significant drawback to the ongoing attractiveness of the Great Hall.

In the long term, a significant drawback to users such as major Broadway plays and musicals and opera is the fact that the fly tower is some fifteen feet lower than the ninety foot "standard" in the industry. In addition, the back of stage supporting pillars represent another major barrier to proper storage of production sets. Correction of these major flaws is clearly a long term matter as the cost of dealing with them would likely exceed \$5 million (not counting theatre down-time).

ii. Studio Theatre

As the major tenant for the Studio Theatre space, Theatre Aquarius, will be shortly vacating, management of Hamilton Place must direct a significant portion of their attention to recreating the vision for this space. The space has the potential of being a "flexible rehearsal and performance space". However, to say that leaves much room for interpretation. It is the view of the Task Force that use of the Studio Theatre space should be addressed in the long term plan to be prepared by the Artistic Director of the Hamilton Place facility. Clearly, the Artistic Director should seek input from major users and potential users of Hamilton Place in general and the Studio Theatre space in particular.

iii. Piano Nobile

The piano nobile is a unique space within the Hamilton Place Theatre facility. It offers the potential of uses not directly tied to use of the theatre facilities themselves. Its ambience and potential as a "high end" bar or piano bar in the evenings should be reviewed by management of Hamilton Place. Were such an operation feasible and successful, the symbiotic relationship between quality performances on the stages of Hamilton Place and a quality "after hours" licensed facility would serve to doubly enhance the positive image needed to revitalize Hamilton Place and the city's downtown core.

Presently, several arts groups utilize the piano nobile and the front of house facilities for

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post-production events. The Task Force strongly supports enhanced co-operation between Hamilton Place management and users, both local arts organizations and outside impresarios to ensure Hamilton Place is seen as offering "an entire evening's entertainment".

The piano nobile could become a venue for local pianists and small jazz combos to demonstrate their skills. This would, again, serve to enhance the role of Hamilton Place as a developer of local performing art talent.

If the "Crystal Palace" proposal moves forward, there is obvious benefit to be gained from linking the piano nobile lounge to the Crystal Palace which would hopefully contain restaurant and dining facilities that could "piggy back" on the direct access to Hamilton Place and the piano nobile lounge.

iv. Office space

Certain fundamental shared values should be at the heart of everything Hamilton Place does. As noted earlier in the report, the Task Force recommends that all office space in Hamilton Place, with the obvious exception of the space required for the management and operation of the theatre facility itself, be reserved exclusively for community arts groups. This recommended policy would focus the attention of the public on Hamilton Place as the hub of artistic and cultural activity in the Region. The ongoing presence of community arts groups in the facility provides a pool or reservoir of people with diversified talent, knowledge and access to all segments of our community. Through teamwork and co-operation such a relationship will benefit not only the management of Hamilton Place, but also the image and external relations of the facility itself.

v. Meeting Rooms/Reception Areas

Meeting rooms presently include the Board Room and meeting rooms 1 and 2 on the main stage level of the Theatre. Reception areas include the lobby areas to both the Studio Theatre and the Great Hall. They also include the front of hall areas on the first and second balconies of the Great Hall. Finally, reception areas could be considered to include the back stage facilities.

As a general rule, Hamilton Place management has taken a very creative view of these

the previous event. The first three months represent an important period in the life of the organization and a time when the organization is still in the process of establishing its identity and its relationship with the community.

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In the first months of the organization, it is important to establish a clear vision and mission statement. This will help the organization to focus its efforts and to achieve its goals. It is also important to establish a strong relationship with the community. This will help the organization to gain support and to become an integral part of the community.

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spaces, understanding that users of the theatrical facilities have need for both meeting rooms and spaces within which "promotion" in the broadest sense of that term can be undertaken. As a result, meeting rooms 1 and 2 on the main stage level are used as rehearsal space, meeting room space, and "green rooms" (for the Hamilton Philharmonic Orchestra, Opera Hamilton and Theatre Aquarius). This approach to making all of the spaces in Hamilton Place available to the various users groups is applauded by the Task Force. The Task Force merely recommends that in creating the vision for Hamilton Place in his long range plan the Artistic Director bear in mind that these spaces can be used to heighten the positive and attractive image of Hamilton Place as a centre for the performing arts in our Region.

vi. Storage Space

A concern of the major users of Hamilton Place (Hamilton Philharmonic and Opera Hamilton in particular) is that there is little available storage space in the Hamilton Place facilities. There is little that can be done to correct this over the short term. In fact, in the long term it probably makes little economic sense to invest in storage facilities in such expensive real property.

Rather, Hamilton Place should take a co-ordinating role in determining the availability of storage space for not only the users highlighted above, but all significant arts groups in the Region. This co-ordination role could take the form of simply a listing of available storage space, through to playing a negotiating role as a "bulk purchaser" of storage space, through to acquisition of a storage facility on the perimeter of the downtown core, but within reasonable access of the Hamilton Place facilities themselves.

It must be remembered that in most cases, storage space must be of reasonably significant size, secure, dry and moderately heated. Of course, any group proposing to use such space must be able to satisfy Hamilton Place as a co-ordinator that their use of the space is economically justifiable.

vii. Rehearsal Space

As noted under the comments on the Studio Theatre, the Task Force is of the view that one

potential use for that space is as rehearsal space for users of the main stage of Hamilton Place. There are other considerations. Many of the users of the facility require rehearsal space larger and more diversified than the Studio Theatre facilities permit. The Task Force is of the view that Hamilton Place should act as a "co-ordinator" for other facilities within the City and Region that could be used as rehearsal space. Of course, this co-ordination role would also benefit smaller, developing arts groups not yet capable (as measured by artistic quality or financial capability) of appearing on the stages of Hamilton Place. They too would be able to utilize such a central clearing service. In this way Hamilton Place could genuinely become the "focus of the performing arts". It would also permit Hamilton Place management to maintain contact with all of the performing arts groups in the community and, where possible, offer encouragement or support, perhaps through the avenue of co-promotions (see section 9 of the report).

8. FOOD AND BEVERAGE

The Task Force understands that the Liquor Licence Board of Ontario does not allow wine or liquor to be brought into a licenced premises (such as Hamilton Place) to be sold (or donated) by anyone other than the licence holder for the facility. As of 1989, the Liquor Licence Board became aware of policy interpretations by the major community-based performing arts groups and indicated to Hamilton Place management in the strongest possible terms that expansive policy interpretations (which merely supported the fundraising activities of the arts organizations) had to stop immediately.

Since that time, the major arts groups that utilized principally the piano nobile and meeting rooms 1 and 2 for pre, during and post-production social events have been required to purchase wine and liquor from Hamilton Place at the facility's normal mark-ups. This in spite of the fact that virtually all of the organizations are able to solicit very significant donations from various manufacturers of wine and spirits.

The Task Force appreciates the difficult position in which Hamilton Place finds itself as regards the LLBO licencing terms. However, the Task Force is also aware that the LLBO is "softening" its relatively stringent rules and suggests that Hamilton Place management co-operate to the maximum extent possible under the law with arts groups wishing to use donated alcoholic beverage and other services as a replacement of Hamilton Place inventory.

Attached as Exhibit 8.1 is a memorandum issued November 20, 1990 from the Hamilton Place Theatre. The issuing of a memorandum on November 20 which calls for implementation December 15, 1990 without prior consultation with the major user groups adversely impacted by such an action indicates the somewhat confrontational approach taken by Hamilton Place management to their major customers. Had the memorandum been discussed prior to release with the major user groups (Opera Hamilton, Hamilton Philharmonic, Geritol Follies, and the Bach Elgar Choir), clarification and interpretation might have been possible. For instance, if this memorandum is to stand unamended, use of the meeting rooms for promotional events will be

2. THE HANSON PLANT

The first thing I noticed when I stepped out of the plane was the heat. It was a hot day in London, and the sun was shining brightly. I had heard that London was a beautiful city, but I had never been before. I was excited to see the city and to meet the people who were going to be working with me. I was also a bit nervous, but I knew that I was going to have a great time.

I was met by a man who was waiting for me. He was a friendly man and he showed me to my room. I was in a nice hotel and I was comfortable. I was also given a tour of the city and I saw some of the famous landmarks. I was very impressed with the city and I was looking forward to my work.

I was then taken to the Hanson Plant. It was a large building and it was very modern. I was shown the different parts of the plant and I was very impressed with the equipment. I was also shown the different types of products that were made at the plant. I was very interested in the work that was being done and I was looking forward to my work.

Attached to this report is a memorandum dated December 20, 1950, in which I have described the work that I have done at the Hanson Plant. I have also included a list of the different types of products that were made at the plant. I am very pleased with the work that I have done and I am looking forward to my work.

rendered virtually uneconomic. In fact, one reading of the memorandum would suggest that the entire Hamilton Place bar system will be shut down.

What is needed is greater co-operation and clear recognition that the user groups are the "customers" of Hamilton Place and deserve to be treated as such. The era when customers' wants could be overlooked with impunity are drawing to a close, if indeed that era has not already passed us by. Evidently, sensitivity is required by any entity seeking to sell its services and memoranda such as Exhibit 8.1 do not demonstrate a great degree of either sensitivity or positive interpretation of Liquor Licence regulations.

The Task Force also recognizes that Hamilton Place is about to enter into an agreement with its front of house personnel. Current policy effectively restricts the ability of local arts organizations to use their volunteers in place of Hamilton Place paid staff. This inhibits the net revenue potential of the arts groups while likely having no net impact on the net revenue of Hamilton Place. If Hamilton Place management follows the recommendations concerning seeking counsel from major users of Hamilton Place during times of collective bargaining negotiations, these matters can be put on the negotiating table with a view to favourable resolution.

Additionally, as noted under the discussion of potential uses for the piano nobile lounge, Hamilton Place should consider opening its bars during non-performance evenings to the public to assist in building a positive image of Hamilton Place as an entertainment centre. Potential for co-operation between Hamilton Place and the Art Gallery of Hamilton clearly exists and gives a reason for the front of stage facilities to be open on otherwise dark nights.



HAMILTON
PLACE
THEATRE

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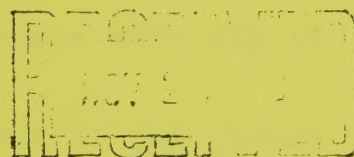
M E M O R A N D U M

November 20, 1990

To: Brian McCurdy, Steven Bye, Chris Hamilton,
Susan Worthington and Liz Robinson

From: Robert Ellison
Assistant Director

SUBJECT: LIQUOR LICENCE REGULATIONS



The Liquor Licence Board of Ontario amended its Regulations with regard to the conditions for serving alcoholic beverages in Ontario as of September 15, 1990. Clarification of these amendments has recently been obtained and should be noted by you for your future use of meeting rooms 1 and 2, the Studio Theatre and the Great Hall lobbies.

The thirteen classifications of liquor licences that have previously existed have now been eliminated. They have been replaced by a Liquor Sales Licence for the establishment in question.

In the majority of cases this means that when alcoholic beverages are being sold, a light meal must be available for purchase.

Theatres are exempt from this rule within certain guidelines. Our licence allows us to sell alcoholic beverages in the hour preceding the advertised show time and the hour following the show as well as during the intermission(s). A reception that follows a performance that exceeds the hour limit would have to provide food either for sale or to be given away. The same would apply if a reception were to take place more than an hour prior to a show.

For receptions that require alcoholic beverages in the meeting rooms or the Studio Theatre, light meals would be mandatory. A twenty-minute intermission with the serving of alcoholic beverages might only require cheese trays. A reception that follows a show would require more substantial food such as hors d'oeuvres or sandwiches, etc. This would also apply to a reception preceding a show.

.../2

Memorandum
November 20, 1990
Liquor Licence Regulations
page 2

These new regulations will be enforced as of December 15, 1990.

Inducements have never been allowed but will be discouraged more stringently. If you have a distillery that wants to donate wine, etc., they will have to purchase the product from us in order to donate it to you.

The serving of alcohol is now permitted on Sundays with all of the foregoing regulations applying.

I trust all of the foregoing is clear enough but if not please give me a call.

The food rationale is intended to reduce the potential for a high level of intoxication on the part of consumers who drink and drive. A commendable objective that I trust we all want to make more attainable.

A handwritten signature, possibly reading "J.S.", is written in dark ink.

cc: John Elder, Events Manager
Gabe Macaluso, Managing Director/CEO

9. CO-PROMOTIONS AND OTHER CO-OPERATION WITH HAMILTON PLACE

Hamilton Place should be a creative organization. Its life blood is imagination and innovation generated by the skills and experience of everyone who works for and with it. Clearly, the focal point will be the Artistic Director.

Through co-productions and joint venture presentations with performing arts organizations in Hamilton and the Region and economically stable external impresarios, it is possible to nurture, develop and showcase a diverse and balanced program of excellent performances that will reinforce and enhance the public image of Hamilton Place and its key role in the community.

The potential nature of co-promotions and other co-operation covers a broad range of possible sharing arrangements. For instance, it is possible to share:

1. Profit or loss.
2. Marketing venues.
3. Audience development costs and audience benefits.
4. Staff workload and organizational resources.
5. Administrative and other overhead.
6. Commercial sponsorships.
7. Advertising revenues.

Clearly, the concept of co-promotions is familiar to Hamilton Place management. They have been used in this Theatre as they have been used in virtually every other theatre in North America and around the world. Such arrangements are typified by some form of revenue or net profit sharing. They provide an opportunity for Hamilton Place to not only continue its support of the major community-based performing arts organizations, but also nurture new community-based arts organizations who need to build audience recognition of their artistic merit and quality. The Task Force is of the view that Hamilton Place should work co-operatively with developing community-based arts organizations where such co-operation:

1. fits in with the long range plan developed by the Artistic Director

2. could yield audience development benefits for both the fledgling, experimental or leading edge arts group and Hamilton Place
3. clearly offers an opportunity for Hamilton Place to be seen as fulfilling its role in developing such arts groups.

This implies that the Artistic Director of Hamilton Place will have to have the budgetary and artistic freedom to make his own creative choices to build the reputation of not only the Hamilton Place facility, but also the fledgling arts group.

By co-promoting, co-producing or co-presenting events of various kinds, Hamilton Place Theatre has the potential to develop the Hamilton and Region audience for:

1. Dance - jazz, modern, classical.
2. Musical theatre.
3. Festival events.
4. Recitals.
5. Variety shows.
6. Joint benefit performances.

Again, this list is by no means exhaustive, but does indicate the potential areas for expansion of the programming offered to Hamilton and Region audiences. Clearly, a collateral potential benefit exists in that local arts organizations will be encouraged to develop. As noted in Mr. Ryder's study (Exhibit 6.3), there is greater benefit to be derived from development of a local arts organization that tends to essentially leave the money in Hamilton than engaging outside impresarios to essentially "import" external talent that will take much of the potential economic benefit outside the City.

As noted by the earlier listing of "sharing opportunities", Hamilton Place has the potential to work creatively with arts groups in a variety of manners, not directly economic by nature. For instance, Hamilton Place as a facility has a vast reservoir of employees, computing power, marketing expertise, etc. All of this could be offered or, indeed, built up co-operatively between the Hamilton Place facility and major user groups. For instance, both Opera Hamilton and Theatre

1. The first point to be made is that the findings presented in this paper are not only of theoretical interest but also of practical importance. The results of the study are of great significance for the understanding of the process of socialization and the role of the family in this process. The findings also have important implications for the development of educational and social policies. The study shows that the family is the primary agent of socialization and that the quality of family relationships is crucial for the child's development. The results also indicate that the family's role is not limited to the early years of life but continues to be significant throughout the child's life span. The findings suggest that the family should be supported and strengthened in order to ensure the best possible outcomes for the child. The study also highlights the need for further research in this area, particularly in relation to the role of the family in the development of the child's personality and social skills. The findings of this study are of great importance for the understanding of the process of socialization and the role of the family in this process. The results also have important implications for the development of educational and social policies. The study shows that the family is the primary agent of socialization and that the quality of family relationships is crucial for the child's development. The results also indicate that the family's role is not limited to the early years of life but continues to be significant throughout the child's life span. The findings suggest that the family should be supported and strengthened in order to ensure the best possible outcomes for the child. The study also highlights the need for further research in this area, particularly in relation to the role of the family in the development of the child's personality and social skills.

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As a result of the study, the following conclusions can be drawn. The family is the primary agent of socialization and that the quality of family relationships is crucial for the child's development. The results also indicate that the family's role is not limited to the early years of life but continues to be significant throughout the child's life span. The findings suggest that the family should be supported and strengthened in order to ensure the best possible outcomes for the child. The study also highlights the need for further research in this area, particularly in relation to the role of the family in the development of the child's personality and social skills. The findings of this study are of great importance for the understanding of the process of socialization and the role of the family in this process. The results also have important implications for the development of educational and social policies. The study shows that the family is the primary agent of socialization and that the quality of family relationships is crucial for the child's development. The results also indicate that the family's role is not limited to the early years of life but continues to be significant throughout the child's life span. The findings suggest that the family should be supported and strengthened in order to ensure the best possible outcomes for the child. The study also highlights the need for further research in this area, particularly in relation to the role of the family in the development of the child's personality and social skills.

Aquarius have recently been required to purchase major fundraising and ticketing computer hardware and software. The hardware and software is virtually identical, but because no central co-operative arrangements had been put in place, both organizations felt it vital to proceed independently. The computing capability selected by each of these organizations was of sufficient size that it could have provided virtually all of the fundraising and ticketing needs of all of the major community arts organizations utilizing Hamilton Place. Clearly, there could have been potential for huge economic benefits, but the co-ordinating role of Hamilton Place had not yet been fully developed.

The Task Force recommends that:

- **Hamilton Place management seek to actively promote co-promotions and other co-operation with community arts organizations and capitalize on its role as a potential co-ordinating force within the performing arts community in the City and the Region.**

10. HAMILTON PLACE AND FUNDING FOR THE PERFORMING ARTS

i. Examination of the Mandate

The first paragraph of the mandate is an attempt to recognize that Hamilton Place is, first and foremost, a facility. The facility and its employees should be dedicated to providing the best that can possibly be provided to not only the users (arts groups and impresarios) but also its audiences. Implicit in this is that Hamilton Place has a duty to ensure, on the one hand, that its users are provided with a performance space and professional crew of the highest quality, and on the other hand, that the users themselves are dedicated to presenting the highest quality in their particular field of the performing arts. Emphasis on quality is more than simply a catch phrase. The Task Force feels that a commitment to quality is nothing short of the key to survival both now and in the future. As evidence, the arts groups that have been successful and that have in many cases been nurtured by Hamilton Place over the years, are those that are dedicated to presentations of the highest quality. Those that do not have within their own mission statement a commitment to quality have not flourished.

The opening sentence also contains a practical statement that recognizes that the market must ultimately be the judge. The market must be the sole test in determining rates to be charged for the facilities - the market will ensure quality prevails on the stages of Hamilton Place. Hamilton Place management must ensure that its users have a realistic view of the Hamilton and Region market. Hamilton Place management must also ensure, through its own programming, that every citizen of the City and Region can afford to attend events at the Great Hall and Studio Theatre at various times throughout the year.

The second paragraph recognizes the need for a balanced programming effort. Hamilton Place should continue, as it has in the past, to be a focus for performing arts entertainment in the City and Region and a development site for high quality educational programs. It gives recognition to statements made in the early 1970's that the facility should provide programming appealing to the broadest possible audience. Programming should accordingly include, where economically

viable, a full range of classical entertainment (orchestral, voice, dance and opera), popular performers (singers, comedians, vocal groups, etc.) popular productions (Broadway style theatrical productions), and "leading edge" performing arts. While doing this, Hamilton Place must recognize its duty to act as a focus for development of the performing arts in the City and Region both from the viewpoint of fostering development of local arts groups and working co-operatively with educational institutions to maximize the educational benefits flowing from performances at Hamilton Place.

The third paragraph speaks to the fundamental requirement that Hamilton Place be run on a business-like basis. It also notes that managing a performing arts facility is inherently risky. There will inevitably be productions on which losses are realized. That has been the history of the Hamilton Place facilities in the past and will arguably be the history of the facility in the future. This paragraph also underscores the pivotal role that Hamilton Place must play in fostering development of the local arts community. Arguably, this has been the single greatest success that Hamilton Place has experienced over its 17 years of existence. When Hamilton Place was erected, Hamilton had a struggling orchestra of questionable quality. Since that time, Hamilton has become home to a world class symphony orchestra, a world class opera company, a world class professional theatre company and has spawned the creation of choral groups, chambers orchestras and a uniquely Hamilton product, Geritol Follies. Still, there is more to be done and Hamilton Place management must have the vision and ability to continue its pivotal development role. For instance, Hamilton has yet to develop a local dance company or jazz community of uniformly high quality - these are possible targets for development.

Given that this major burden of community development is being placed on the Hamilton Place facility and its management, it must be recognized by those who choose to set policy and monitor the management of the facility (the Board of HECFI) that Hamilton Place is quite incapable of being run as a fully booked professional facility. In short, one cannot expect a facility to be both a major hub for the development of a vibrant local arts community and at the same time run as

a fully booked professional facility with no "dark nights". Clearly, every effort should be made to work co-operatively on scheduling the programming with the local arts community to ensure that any adverse economic consequences suffered by the Hamilton Place facility are minimized. Nevertheless, and this is clearly stated in the final paragraph of the mandate, there will always be negative economic consequences associated with the role of Hamilton Place in developing new and supporting an existing local arts community.

The final paragraph gives recognition to the inevitable. In short, Hamilton Place cannot be expected to make money. Indeed, over the short term Hamilton Place desperately needs to be "rebuilt" and these efforts will necessitate even greater levels of support. That is not to say that management of Hamilton Place should not be held reasonably accountable to control costs. As can be seen from the historical data presented under Tab 2, the Hamilton Place facility has always required municipal subsidy. Further, providing the mandate as set out earlier is pursued, that municipal subsidy will be required into the future. Finally, that subsidy has very little to do with rental rates charged to local arts organizations and rather more to do with scheduling constraints imposed on the facility's use due to the booking "priority" given to those groups.

Additionally, the municipal subsidy to Hamilton Place is only part of the investment a City or Region makes in a vibrant local arts community. These additional investments and the obvious justification for the citizens of the City of Hamilton and the Region of Hamilton-Wentworth continuing to make them have been discussed in the report. However, to summarize the findings, the members of the Task Force are of a unanimous view that the municipal investments made in support of Hamilton Place and the arts community in general are, given the substantial returns to the City and the Region, one of the best investments made by our elected representatives. This report has attempted to shed light on the overall policy for municipal funding of the arts. It has attempted to establish that arts funding should be viewed in its totality and quite separate from investments that the City and Region might or might not choose to make in other elements of the HECFI facilities.

A further factor mentioned in the report was the "lack of a clear vision of the future" which was seen as a major obstacle to the development of the region. It was also noted that the region was "not well equipped to deal with the challenges of the future" and that it was "not well equipped to deal with the challenges of the future".

The final paragraph of the report stated that the region was "not well equipped to deal with the challenges of the future" and that it was "not well equipped to deal with the challenges of the future". It also stated that the region was "not well equipped to deal with the challenges of the future" and that it was "not well equipped to deal with the challenges of the future".

It is therefore the main conclusion of the report that the region is "not well equipped to deal with the challenges of the future" and that it is "not well equipped to deal with the challenges of the future". It also states that the region is "not well equipped to deal with the challenges of the future" and that it is "not well equipped to deal with the challenges of the future".

ii. Consequences for the Future of Hamilton Place

The primary concern of the Task Force is the present lack of vision surrounding the Hamilton Place Theatre facility. The Task Force was unanimously of the view that Hamilton Place needs to lift itself in the market-place and re-establish its own vision and convey that to the citizens of Hamilton and the Region. Hamilton Place must again be a special place. It must be a place to which audiences come in expectation of seeing quality. Consequently, it must be a place in which arts groups aspire to perform. With fledgling and experimental or leading edge arts groups, that initial access may be by way of co-promotion with Hamilton Place. However, in the long run, quality must be the hallmark of the presentations in Hamilton Place theatres if the image of Hamilton Place as a preferred venue is to be reborn.

The Task Force is of the view that given Hamilton Place was funded entirely locally (between public subscriptions aggregating \$2.831 million and the balance of some \$8 million from City contributions and municipal debenturing) and is being paid for locally, the taxpayers have a right to get value for their money. A review of the economic impact clearly indicates that they are indeed getting their value. However, they are not getting the maximum possible value. That maximum possible value can only come from a revitalized Hamilton Place expanding its role as the focal point of the local arts community and preferred live entertainment venue.

The Task Force was also cognizant of the numerous conflicting demands faced by Hamilton Place management in pursuit of the mandate. Potentially, those demands could be seen as an impossible goal. However, the Task Force feels that while the goals are significant, and at present unattained, they are not unattainable. Admittedly, management must ensure that, as an initial step, it determines its constituency. In short, Hamilton Place cannot be all things to all people. The Task Force feels that this determination is most properly done by the new Artistic Director in conjunction with the Hamilton Place Committee as the first step in the development of their long range plan for the facility.

Properly handled, it is the view of the Task Force that additional investment from the City

and Region will be required to redevelop Hamilton Place and its market over a two to four year timeframe. However, this two to four year timeframe of additional absolute levels of support (in constant dollars) will not go unrewarded. As noted under the economic benefits section of this report, there is a substantial benefit cascade to the City and the Region from every dollar of additional investment in Hamilton Place and the arts. Beyond that, as alluded to by Mr. Ryder, Hamilton Place has the potential of being the engine for the growth in the core of downtown Hamilton. It is perhaps coincidental that the City will finally be achieving a long sought after goal of being a full participant in the GO Transit system at approximately the same time Hamilton Place should be "reawakening". The huge economic opportunities presented by direct city centre to city centre rail connection with Toronto should not be lost on those being asked to fund additional investments in the prime entertainment venue for downtown Hamilton. A whole new potential market is created - all that Hamilton Place needs to do is attract it. To do this, a consistent message must be sent to the market, one of quality and pride in a great urban centre.

iii. Funding For the Performing Arts

On October 10, 1989 the Council for the Corporation of the City of Hamilton approved a "policy for the arts" being a municipal arts policy. Four major areas of concern were addressed in that policy:

- Relationships.
- Facilities.
- Programs.
- Funding.

All areas of concern were considered in light of five underlying principles:

- Partnerships.
- Excellence.
- Appreciation.
- Fiscal responsibility.
- Access.

Hamilton Place is a City facility and any operating policies which may be developed should be compatible with the Corporation of the City of Hamilton's official arts policy. Guidelines for achieving the mandate of Hamilton Place would, in fact, enhance and not detract from the "policy for the arts".

The Regional Municipality of Hamilton-Wentworth is also a key player in the future of Hamilton Place. The Region is a local funding source through its grants programs for many of the major tenants of Hamilton Place. Under the direction of the Grants Committee of the Finance Department of the Region a regional arts policy is currently in the drafting stage. That document will examine issues of importance to the constituency it serves being both arts organizations resident in the City of Hamilton and the arts interests of the Region's smaller satellite communities. An essential part of such a policy will concern adequate and assured funding levels for all our large arts organizations, since without those "major art pillars" the necessary critical mass of talent has no chance of developing in the City or the Region.

Nevertheless, enhanced funding for what has been characterized in this report as fledgling, experimental and leading edge arts groups is an absolute necessity if the arts community is to grow. It has been demonstrated that growth in the arts community impacts significantly favourably on the economic well being of the City and the Region. The case for support of the arts should by now be self-evident.

This report argues for a clear and rational approach to funding for the arts by both the Corporation of the City of Hamilton and the Regional Municipality of Hamilton-Wentworth. Both

All cases of ...

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City and Region benefit by dollars invested by either the City or the Region. The taxpayer of both the City and the Region benefit by both levels of government investing their resources. Which level of government makes the investment should be academic and should not become an argument for not addressing the need to enhance and rationalize a funding policy for the arts.

This report argues that support of Hamilton Place by the City is support for not only the arts, but also the entertainment industry in general. It argues that this funding will need to be permanent, and over the short run will have to increase (and increase perhaps dramatically) in order to turn around the significant negative image currently attached to Hamilton Place. The report further argues that to simply devote more resources to Hamilton Place without dealing with the fundamental problems of governance of the facility would be a waste of taxpayer's dollars.

The report suggests that the most appropriate vehicle for funding local arts organizations is through the annual grant programs presently in place. Those programs have attached to them what appears to be appropriate monitoring vehicles which should ensure rational disbursement of taxpayer's funds to the most deserving organization and the organization most likely to generate a positive return to their community.

In the broader scope, municipal funding of the arts is growing. The Task Force is acutely aware that funding provided to performing arts organizations both in Hamilton and across the Province by the Ontario Arts Council and the Canada Council are either being frozen or dangerously reduced because of the present economic and political priorities. Hamilton and the Region have demonstrated their understanding of the significant and positive economic benefits from an investment by local government in local cultural activities by stepping in to assist in making up for the shortfall in support from the OAC and Canada Council. Hamilton is not alone. Every other municipality of consequence in Ontario is facing the same reality.

In the past, funding partnerships were established between the federal and provincial governments to foster Canadian arts achievements. Increasingly, municipalities are being identified as the primary funders for their local arts organizations. Since, as demonstrated under

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